W. Feb. 15 1917

VOGUE

W. Feb. 15
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Lingerie Number

January 1 1917 - 25 Cents

The Vogue Company
CONDE NAST. *Publisher*

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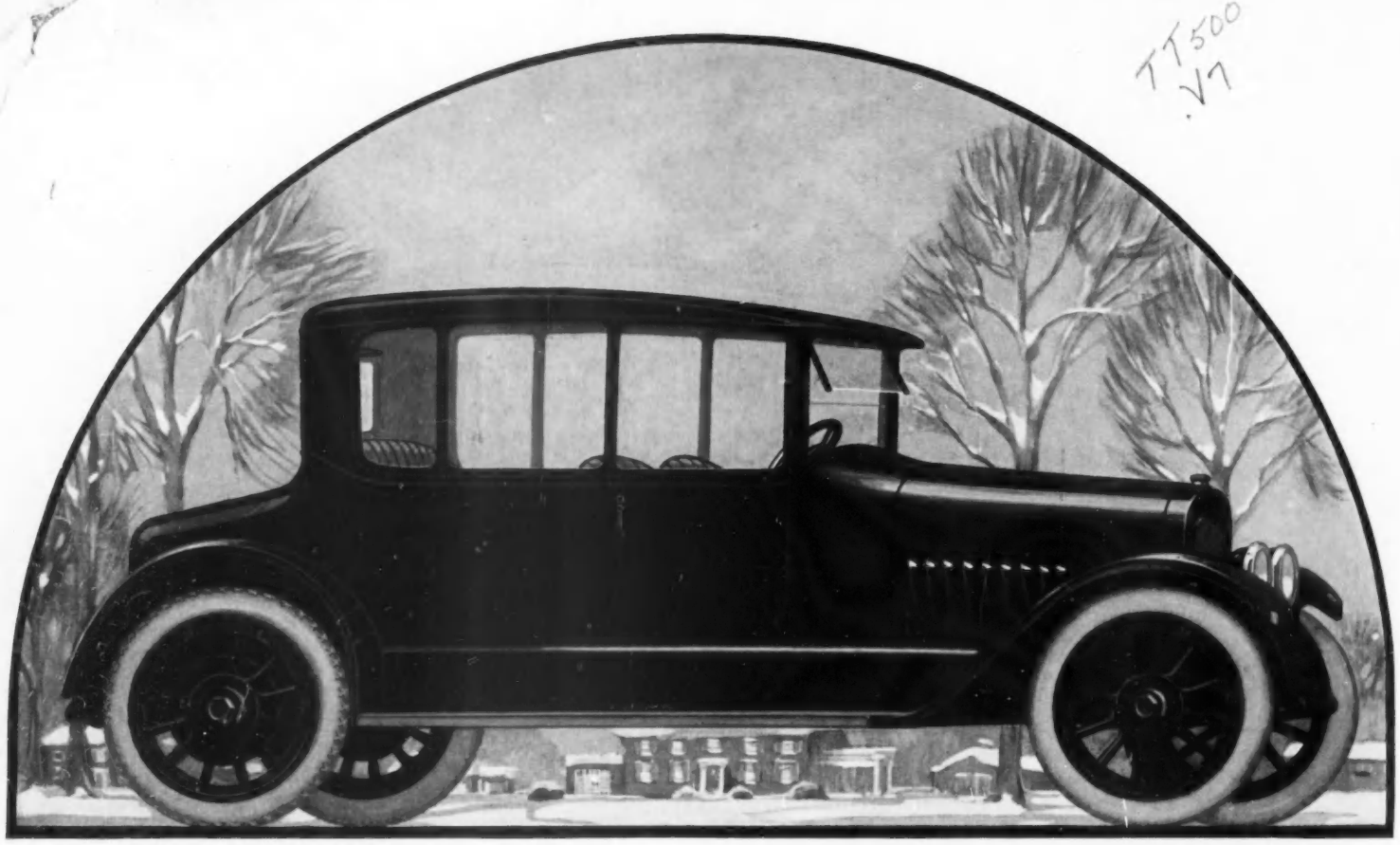

Tourcoupé

Any Time—Any Place in Perfect Comfort

No matter where or when you want to go the Cole-Springfield Tourcoupé will take you in abundant comfort and in faultless form.

It is the one four-passenger car that is perfectly adapted to any occasion or any weather.

At your will it becomes an open four-passenger roadster or a closed coupé. You can change from one to the other without as much as stepping from the car or even taking off your gloves.

The Tourcoupé is richly finished, luxuriously upholstered and elegantly and completely appointed.

And it has that matchless Cole Eight chassis—large, yet light—with its powerful, quiet, vibrationless motor.

In short—here is just the car for anyone who covets complete motor car satisfaction.

Seven Passenger Cole-Springfield Toursedan..$2295
Four Passenger Cole-Springfield Tourcoupé..$2295
7 Passenger Cole Eight Touring Car.....$1695
4 Passenger Cole Eight Roadster.....$1695

All Prices f. o. b. factory

Cole Motor Car Company, Indianapolis, U.S.A.

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Spring
NINETEEN SEVENTEEN
as revealed in
FABRICS

Sylvette
The Aristocrat of Sport Silks

Chanella
The Jersey Cloth of Quality

Georgette Satin
A Service Satin for Sport and General Wear

Trico-Serge
The Serge with the Stockinet Weave

ASK YOUR DRESSMAKER OR ·TAILOR· TO SHOW YOU HAAS BROTHERS FABRICS

Haas Brothers
producers of
Distinctive Dress Fabrics
303 FIFTH AVENUE · NEW YORK

73

M.L. 12/XII/36

PARIS
4 Rue Martel

Franklin Simon & Co.

LONDON
29 Jewin Crescent

Fifth Avenue, 37th and 38th Streets, New York

Advance Spring Fashions

For Southern Wear

Waists, Skirts, Hats and Shoes

For Women and Misses

3—White Voile Waist; large flat collar with Venice lace motifs and hand embroidered collar and tucked front edged with Val lace. ***Special*** **4.95**

7—Crepe de Chine Waist, in flesh or white; large square collar and turn-back cuffs embroidered with dots, lattice embroidered edge, tucked front. ***Special*** **6.75**

11—White French Voile Waist with Madeira embroidered collar, tucked front, pearl buttons. ***Special*** **5.75**

15—Tailored Satin Waist, in white, flesh or maize; cape collar and turned-back cuffs; front fastens with strap drawn through self bound buttonhole. ***Special*** **9.75**

5—Novelty White Pique Cord Skirt, button over flap pockets, gathered back, detachable belt, pearl buttons ***Special*** **5.75**

9—White Cotton Gabardine Skirt, open front model with self bound scalloped edge, pearl buttons fasten through hand bound buttonholes; gathered back, tailor stitched pockets, detachable belt. ***Special*** **6.95**

13—Side Pleated White Cotton Gabardine Skirt with black, rose, green, Copen, gold or violet cluster stripes that show between pleats; belt and slit pockets bound with colored stripe. ***Special*** **8.75**

17—Pleated Satin Striped Poplin Skirt, in white, orchid pink, delft blue, American beauty, gray, gold or violet with self color satin stripes, detachable belt, satin buttons. ***Special*** **12.75**

WAISTS
32 to 44 Bust

SKIRTS
Waist 24 to 32 in.
Lengths,
36 to 42 in.

Hats and Shoes Illustrated From Our Shops

Franklin Simon & Co.

PARIS
4 Rue Martel

LONDON
29 Jewin Crescent

Fifth Avenue, 37th and 38th Streets, New York

Annual January Sale

Women's Silk Underwear

Of Silk crepe de Chine or "Society Satin"

34 to 44 bust

1500—Silk crepe de Chine Nightgown, *in flesh or white;* hemstitched bands of Georgette, rows of shirring round Empire waist. ***Special* 5.95**

1502—"Society Satin" Underbodice, *in flesh or white;* trimmed with shadow lace and ribbon, ribbon shoulder straps. ***Special* 1.95**

1504—"Society Satin" Knickers, *in flesh or white;* hemstitched frill, ribbon bows. Lengths 23 to 27 in. ***Special* 2.95**

1506—Silk crepe de Chine Envelope Chemise, *in flesh or white;* Empire model, hemstitched; ribbon through embroidered eyelets, finely pin tucked, ribbon shoulder straps. ***Special* 1.95**

1508—Silk crepe de Chine Nightgown, *in flesh or white;* tailored sleeveless model hemstitched and shirred around Empire waist. ***Special* 3.95**

1510—"Society Satin" Ribbon Bodice, draped front, double shoulder straps of ribbon, flower trimmed. ***Special* 1.95**

1512—"Society Satin" Petticoat, *in flesh or white;* ribbon ruffled on chiffon flounce over accordion pleated chiffon underlay. Lengths 36 to 40 in. ***Special* 4.95**

1514—Silk crepe de Chine One-Piece Pajama, *in flesh, light blue or white;* hemstitched; front laced with ribbon through embroidered eyelets, shirred belt of material over elastic bands. ***Special* 7.95**

BONWIT TELLER & CO.

The Specialty Shop of Originations

Paris
42 Rue de Paradis

FIFTH AVENUE at 38th ST., NEW YORK

Philadelphia
13th and Chestnut Sts.

The January Sale of French and Philippine Lingerie

Importations from France and the Philippines fashioned of exquisitely sheer batiste—hand made and hand embroidered. Developed in styles expressly for, exclusive with and distinctively Bonwit Teller & Co.

"NÊNA"—Hand made gown of sheer batiste with hand made "Colado" embroidery. **1.95**

"MARNA"—Gown of sheer batiste, hand made and hand embroidered, with Valenciennes insertions **10.75**

"FRANCISCA"—Hand made gown of batiste with hand made "Colado" embroidery. **2.95**

"LUCILLA"—Hand made gown of sheer batiste with baby yoke of hand embroidery. **3.95**

"MELUSINE"—Empire gown—hand made and hand embroidered in Nouveau Art design. **7.75**

THESE SPECIAL PRICES PREVAIL DURING JANUARY ONLY

"LEONE"—Envelope chemise of sheer batiste—exquisitely hand made and hand embroidered. **3.95**

Drawer to match. **3.95**

Regulation chemise in same design. **3.95**

"VERA"—Hand made gown of sheer batiste exquisitely hand embroidered. **4.75**

"NATALIA"—Envelope chemise of fine batiste—hand made with hand made "Colado" embroidery. **1.95**

"LYRA"—Hand embroidered, hand made gown of sheer batiste with Valenciennes galloon lace and insertions. **5.95**

BONWIT TELLER & CO.

The Specialty Shop of Originations

Paris
42 Rue de Paradis

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE at 38th ST., NEW YORK

The January Sale of
"Bontell" Lingerie

Lingerie—that in distinction of silhouette and unusualness of embroidery motif—differs from all others

"EOLIE"—Crepe de chine gown tn short empire. Corded bodice. Garniture of French rosebuds. **5.95**

Same model in Georgette crepe, **11.75**

"MONADE"—Crepe de chine gown with filet lace edgings and ribbon ties. **3.95**

"GARDENIE" — Envelope chemise of crepe de chine. Insertions and edgings of Valenciennes lace. Ribbon and net beading. **2.95**

"SARA" — Empire gown of crepe de chine with edgings of Valenciennes lace and beading of ribbon and net. **5.95**

"LAURE"—Batiste gown with fine tucking front and back. Valenciennes lace edgings. Flat ribbon bows. **1.95**

Envelope chemise to match. **1.95**

"LÉDA"—Crepe de chine envelope chemise. Short empire bodice of corded crepe de chine. Garniture of French rosebuds. **2.95**

"AURÉLIE"—Empire gown of sheer batiste with embroidery and Valenciennes lace insertions. **3.95**

Same model in crepe de chine, **7.95**

"PHÉBÉ"—Crepe de chine envelope chemise with wide banding of tucks and hemstitching. **1.95**

"MARTHE" — Batiste gown with slashed shoulder—daintily hemstitched and lace trimmed. Ribbon rosettes. **1.95**

Envelope chemise to match. **1.95**

THESE SPECIAL PRICES PREVAIL DURING JANUARY ONLY

Annual January Sales

Commencing Tuesday, December 26th

Offering, at unusually low prices, blouses of exquisite loveliness—hand-made blouses of charming simplicity in dainty French fabrics, and distinctively designed blouses of Georgette Crepe and Crepe de Chine, of which the following are but a few:

1. Georgette Crepe Blouse allover embroidered with eyelets and French dots; fancy tucked collar. White, Maize or Flesh color. **6.95**

2. Hand-made and hand-embroidered Blouse of French Voile, trimmed with lace edging; fancy flat collar. **9.75**

3. Blouse of Georgette Crepe, trimmed with dainty Filet lace medallions and pearl buttons. White, Maize or Flesh color. **7.90**

4. Georgette Crepe Blouse daintily tucked, with lace insertion on front, collar and cuffs. White or Flesh color. **5.00**

5. French Voile Blouse,—copy of an Imported model; surplice effect; entirely hand-made and hand-embroidered. **10.50**

6. Georgette Crepe Blouse,—frilled model with pin tucking, fine Valenciennes lace and hand embroidery. White or Flesh color. **11.50**

Mail and Telephone Orders Receive Prompt Attention

James McCreery & Co.

5th Avenue New York ***34th Street***

Annual January Sales

Commencing Tuesday, December 26th

Affording selections from choice new assortments of great variety, in Negligees, Matinees, Boudoir Caps and Gowns, Petticoats, silk, knit and lingerie Underwear, Corsets, House Dresses, Children's Undergarments and Infants' Apparel, at the lowest prices of the year.

7. Boudoir Gown of Crepe de Chine,—"Angel" sleeves and shawl collar, trimmed with worsted fringe; in dainty colorings. **9.75**

8. Boudoir Slip-on of Crepe de Chine, — straight-line model, lace trimmed; various attractive colors. **6.95**

9. Negligee of Crepe de Chine,—two-piece Empire model with accordion plaited skirt trimmed with lace; coatee of lace. **9.75**

10. Taffeta Petticoat of exceptionally fine quality, cut in generous proportions. Changeable or solid colors; also Black. **3.95**

11. Petticoat of Silk Jersey with a Taffeta flounce, corded and ruffled. **4.95**

12. Taffeta Petticoat,—deep flounce finished with plaitings and ruffle; deep underlay. **5.95**

Illustrated booklet with detailed information of the many remarkable values offered, upon request

James McCreery & Co.

5th Avenue New York *34th Street*

"Onyx" Silk Hosiery

The graceful sweep of figure and skirt—the perfection of rhythmic motion—thrills to ecstasy those who behold a woman skating—Her costume must be perfect in fabric, cut and detail—her Hosiery must be "ONYX."

For the gayest season in American history "ONYX" is ready.

For the Rink or Ballroom, Salon or Promenade there is the right style of "ONYX" at your favorite dealer's—in colors and design to suit your taste—in price to suit your purse.

If you need our help in finding your exact wants, write to us—we will help you.

Emery-Beers Company, Inc.

Sole Owners and Wholesale distributors of "Onyx" Hosiery

ONYX

Broadway at 24th Street

IMPORTED LINGERIE AT SPECIAL PRICES

Philippine Hand-embroidered Lingerie

A.—Batiste Nightrobe, trimmed with Cluny lace 2.85

B.—Envelope Chemise to match 1.90

C.—Batiste Nightrobe; low, square neck 3.90

D.—Sleeveless Nightrobe, of batiste 3.25

The January Folder of White Sales will be mailed on request.

French Hand-embroidered Lingerie

E.—Corset Cover of nainsook, lace-trimmed 2.75

Petticoat of nainsook, lace-trimmed 5.50

F.—Nightrobe of nainsook, lace-trimmed 4.25

G.—Envelope Chemise to match 3.25

H.—Regulation Chemise to match 2.75

I.— Combination Corset Cover and Drawer, to match 4.75

Separate Drawers, also to match, may be obtained at 2.90

B. Altman & Co.

FIFTH AVENUE THIRTY-FOURTH STREET

MADISON AVENUE THIRTY-FIFTH STREET

NEW YORK

JULINNE GAGE
A model of White Manila, with fancy ribbon edge. Japanese hand-embroidered design on crown.

HELENE GAGE
An unusual model of silk braid in rainbow shades, outlined with Chenille braid. Handmade ornament of narrow velvet ribbon.

RENE GAGE
Using silk with straw braid facing. The ornament is handmade.

GEORGINE GAGE
White silk net embroidered with a straw braid and a band of Martin compose this smart model.

Gage

Gage Brothers & Co.

Chicago New York

Wholesale Only

Paris

ROSINA GAGE
A dainty hat of novelty braid in leghorn shade, having white lace brim embroidered with Chenille. Handmade flowers of White Velvet ornament the crown.

GB & Co
OUR MARK

Daintiest Lingerie Specially Priced for the JANUARY SALE

1—Batiste Gown—sleeveless Empire model, prettily shirred at sides and shoulders. Irish crochet lace trimmed.....**$2.95**
Crepe de chine in same model.....**$8.75**
2—Nainsook Gown—sleeveless model, Empire in its lines, with Valenciennes lace insertion and edge **$1.45**
3—Batiste Gown—Empire model, yoke and sleeves inset with Valenciennes lace. Ribbon run embroidery outlines the high waistline and pointed neck.....**$1.95**
4—Batiste Gown—very sheer and fine; shirring at shoulder and Empire waistline; wide Valenciennes lace galloon is inset in effective design **$2.95**
5—Batiste Gown—sleeveless model, finely tucked and ribbon run Empire waistline; the wide bands are of filet lace.....**$1.95**
6—Batiste Gown—Empire model trimmed with Valenciennes laces and ribbon run embroideries; yoke back and front with tucked shoulders.**$1.45**
7—Batiste Envelope Chemise—shirred at front and ribbon trimmed. Valenciennes lace insertion and edge.....**98c**
8—Nainsook Gown—Empire yoke and sleeves of Swiss embroidery; ribbon run beading at waist **98c**
9—Batiste Envelope Chemise—shirred at sides and ribbon trimmed; embroidered organdie medallions and Valenciennes lace trimmed; ribbon shoulder straps.....**$1.45**
10—Nainsook Gown—sleeveless model with bolero yoke of embroidery insertion and lace combined; medallion of embroidered organdie; ribbon trimmed.....**$1.95**

Lord & Taylor

38th Street FIFTH AVENUE 39th Street

New York

NOTICE

to News-stand buyers of

VOGUE

FOR the past month these offices have been deluged with letters and telegrams from persons lamenting the fact that they have found it impossible to buy Vogue on the news-stands.

We regret that so many of our friends should have been disappointed. We should like to point out, however, that their disappointment could easily have been avoided.

Unlike other magazines, Vogue is not fully returnable by the individual newsdealer to his big central magazine agency. This means that if your newsdealer orders a copy of Vogue and does not sell it, he loses the cost to him of that copy. Therefore, since the dealer must sell as many copies as he orders, he is not likely to have on hand even one more copy of Vogue than he positively expects to sell. This is why many women who expect to find Vogue always conveniently on sale are so often disappointed.

You can avoid this disappointment by the simple act of giving your newsdealer an advance order; telling the numbers you desire and asking him to hold them for you until you call.

HERE FOLLOWS A LIST OF THE FIRST TWELVE NUMBERS VOGUE WILL PUBLISH IN

1917

Check those you wish, tear off and give to your news-dealer

LINGERIE JAN. 1
☐ Smartest novelties for wardrobe and linen closet

MOTOR & SOUTHERN FASHIONS JAN. 15
☐ The trend of coming styles as seen in the Southland

FORECAST OF SPRING FASHIONS FEB. 1
☐ The earliest authentic news of the Spring mode

SPRING MILLINERY FEB. 15
☐ The newest models in smart hats, veils and coiffures

SPRING PATTERNS & NEW MATERIALS MAR. 1
☐ How the Spring models will be developed

PARIS OPENINGS MAR. 15
☐ Working models for one's whole Spring and Summer wardrobe

SPRING FASHIONS APR. 1
☐ The last word on Spring gowns, waists, lingerie and accessories

SMART FASHIONS FOR LIMITED INCOMES APR. 15
☐ First aid to the fashionable woman of not unlimited means

BRIDES AND SUMMER HOMES MAY 1
☐ A journey "thro' pleasures and palaces" in Newport and elsewhere

TRAVEL MAY 15
☐ Places in our own country well worth a visit at least

SUMMER FASHIONS JUNE 1
☐ The final showing of the Summer modes that will be

IN THE COUNTRY JUNE 15
☐ Society takes to sports and life in the open

Mr. Newsdealer: Please reserve for me the copies of Vogue I have checked

NAME

ADDRESS

Lingerie expressive of the new mode

(a) *Envelope Chemise — white nainsook with lace motif and Valenciennes insertion. Lace trimmed around bottom.* 89c

(b) *Square neck gown of white nainsook with insertions of fine embroidery and wide Valenciennes lace, broad satin ribbon.* $1.29

(c) *Nainsook gown with scalloped shaped yoke of embroidered organdie and Val. lace; cluster ribbon bow, sleeves trimmed to match.* $1.79

(d) *White nainsook gown trimmed with Val. lace insertions and embroidered organdie medallions.* 89c

(e) *Camisole of flesh color washable satin; back and front trimmed with deep band of fine torchon lace and wide satin ribbon, finished with bow.* $1.79

(f) *Envelope Chemise of flesh color crepe de chine trimmed with lace and novelty edging.* $1.89

(g) *Fine batiste gown (copy of an import) clusters of tucks back and front; novelty lace yoke with broad satin ribbon.* $3.79

(a) *Boudoir Cap of imported shadow lace trimmed with ribbon and tiny buds.* $1.39
Boudoir Bag to match. $1.39

(d) *Boudoir Cap of pink or blue satin; shirred lace ornaments at sides with tiny buds.* $1.39

(f) *Boudoir Cap of pink or blue satin, trimmed with lace, ribbon and buds.* $1.69

(g) *Moire Ribbon Cap in pink or blue combined with Princess lace, floral wreath trimming.* $4.79
Boudoir Bag to match. $2.24

(h) *Empire gown of fine batiste with narrow Valenciennes lace insertions, embroidery beading and ribbon. Shirred at shoulders, trimmed with lace and bows.* $2.79

R. H. Macy & Co

Herald Square New York

Broadway and 33d Street

Gimbel Brothers

New York City

Boudoir Gowns, Sacques *and* Underskirts

A—Albatross Sacques, hand-embroidered and hand-scalloped around entire edge. Ribbon at high waist-line drawn through hand-embroidered buttonholes. Pink, blue or lavender. *$3.95*

B—Kewpie Silk Petticoats, heavy lusterous quality. Fitted top on elastic waist-band. Hem finished with double two-inch tucks joined with hemstitching. Trimmed with small French roses. Flesh or white. *$4.95*

E—Breakfast Jackets, of hand-embroidered Crepe de Chine. Empire yoke effect with deep accordion pleating. Pink, Ciel blue or lavender. *$5.95*

F—Crepe de Chine Petticoats, trimmed with four accordion-pleated ruffles of chiffon edged with wide Filet lace set on under flounce of Net. Trimmed with long-looped ribbon-bow at side front. White or flesh. *$5.95*

G—Boudoir Jackets, lusterous tub-satin trimmed with Filet lace and hand-embroidered Georgette Crepe. Trimmed with satin ribbons and French flowers. White or Shell-pink. *$9.75*

H—Tub-satin Petticoats to match *$12.75*

C—French Flannel Rest Robes, (with broadcloth finish). Medium high waist line. Collar and sleeves trimmed with novelty silk braiding, and hand embroidery. Pink, Copenhagen, rose, Navy blue and Wisteria. *$15*

D—Crepe de Chine Negligees, trimmed with wide bands of shadow-lace, ribbons, and French flowers. Pink, Ciel blue or lavender. *$7.95*

J—Coat-Negligees, of Crepe de Chine trimmed with box-pleated ruffles of self-material; and white swans-down. Fastens with two large buttons covered with self-material and loops of same. Pink or Ciel blue. *$15*

K—Peignors, crepe de chine, with long coat of indestructible silk net and shadow-lace, trimmed with wide bands of shell-pink satin ribbon. Ciel blue, lavender or pink. *$19.50*

Personality!

What a wonderful charm for a dress to have, and what a rarity. Today you choose, let us say, a dinner dress, a thing of filmy, clinging voile. You are fascinated by a deft witchery of fashion —yes, and tomorrow you tire of it!

Isn't it true? It was with me. I used to follow every new whim and passing fancy with never a thought about the real substance that lies behind all beauty.

Imagine, then, my feelings when I found at last a dress with something more than style to commend it, something more than a subtle charm and refinement, a fascination far deeper than anything I had dared to hope for.

Here was a glorious DREZWELLSLEY afternoon gown, cleverly fashioned of Pentex "Cravenette" finished taffeta. I was told that it defied spots and water! that it would not wrinkle or lose its shape—that it would always retain its lovely lines and would hold its charm as long as the wearer held hers.

Surely, you cannot tire of a dress like that!

Then there were models of Moneybak taffeta, a fabric with a widely heralded reputation; also non-crushable linens, the Khaki-Kool fabrics, imported Chambrays that hold such popular sway as well as many other fine fabrics all of which have stood the test of time.

And so I found what I had long sought in vain; genuine personality in a dress, a beauty that was more than skin deep, a true friend that has always worn well!

Now, every time I don one of my DREZWELLSLEY gowns, new charms reveal themselves. Each occasion brings forth fresh outside evidence of the value within.

I have made up my mind never to wear any gown that does not bear the Drezwellsley label. My advice to you is to do the same.

THE DREZWELL COMPANY, Inc.
33 East 33rd Street ***New York***

These charming dresses are moderately priced at most of the better stores throughout the country

Drezwellsley Frocks for every young and younger woman

To identify this label is to assure yourself of the highest qualities a dress can have.

We have a booklet for you

We have completed a dainty fashion booklet, alive with just the information you want about "FROCKS, THEIR WEAR AND CARE."

We are holding your copy. We will gladly send it to you without charge—write today. We will also send name of nearest shop featuring DREZWELLSLEY Frocks.

Drezwellsley Frocks for every young and younger woman

SALES AND EXCHANGES

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $3 for 25 words, or less. Additional words, 15 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the Feb. 15th Vogue should be received on or before Jan. 10th, Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Wearing Apparel

FOR SALE—Yellow hand-knit sweater made of good Shepard Fingering yarn, with collar and cuffs of imported white vicuna and having a double border. Never worn, $12. No. 714-D.

CORRECT Mourning attire—broadcloth suit, $30; afternoon dress, crepe de chine, dull embroidery, $45; evening gown dull jet embroidery. Cost $275—Sell $75; black duvetyne coat, $45; embroidery chiffon waist, $20; long crepe veil, $10; long nuns-veiling veil, $8; crepe toque, $10; crepe muff and neck-piece, imported. Cost $150—Sell $50; crepe and chiffon shawl wrap, $30. No. 720-D.

BLACK and white English check riding habit. Cross saddle. Made by Best & Co. Never worn. Size 38. Cost $100—Sell $55. No. 721-D.

FOR SALE—Beautiful red fox set, two large skins muff, one in neckpiece, worn part of last season, $30. Rose red chiffon negligeé silver lace, French flowers. Size 36. Never worn, $10. No. 725-D.

FOR SALE—Smart three-piece velvet suit, long coat, splendid condition. Cost $125—Sell $45. Gold satin evening gown, worn once—$20. Size 34-36. No. 727-D.

FOR SALE—Black net evening dress, latest model trimmed with handsome jet. Going out of mourning. Size 38. Price $35.—Cost $60. No. 730-D.

CUSTOM made black velvet white charmeuse lined suit trimmed with ermine. This season's model. Perfect condition. Cost $65—Sell for $30. Size 36. No. 734-D.

EXQUISITE blue metal cloth evening dress, embroidered in silver with silver lace panel. Worn once. Sell $70. Size 36 or small 38. No. 735-D.

BEAUTIFUL imported French evening wrap. Cost $125—Will sell for $50. In perfect condition. No. 738-D.

BLACK Charmeuse and velvet afternoon dress, $12. White broadcloth afternoon dress, $15. Dark brown silk suit, $10. White skirt, plaited, $4. Exquisite blue tulle over gold cloth evening gown $45. Size 36. No. 743-D.

SIXTY-DOLLAR silver and peacock blue maline evening gown. Size 36, for $35. $16.50 black velvet tricorne hat, trimmed gold soutache, for $10. Both worn once. No. 746-D.

BEAUTIFUL Hand-woven Colonial white counterpane with hand made fringe, very large, $85. Also one hand-woven wool coverlet, conventional design, very handsome, $65. Both in perfect condition. No. 747-D.

ONE motor coat trimmed, $35. 1 sable mink muff, $50. 1 mink robe, $150. 1 chinchilla stole, $25. 1 white coat trimmed black fox, $65. No. 748-D.

BLACK velour suit, size 42, bought in October. Worn few times. Cost $37.50—Sell $27. Lavender silk dinner dress, short. Size 38, worn twice. Cost $40—Sell $28. No. 749-D.

FOR SALE—Blue crepe-de-chine gown, White serge suit, Lavender muslin gown, 4 separate skirts. White lace waist. Size 38. Prices reasonable. Style good. No. 753-D.

Furs

FOR SALE—Full length Leopard skin motor coat, shawl collar, Raccoon. Perfect condition. Cost $225—Sell $105. No. 668-D.

Furs—Cont.

FOR SALE—Set of beautiful Russian Sables—four skins in neckpiece and three skins in muff—Perfect condition $1000. Can be seen in New York. No. 700-D.

FOR SALE—Fur coat—Close curly Astrakan—34 to 36 bust. Three-quarter length, up-to-date style. Perfect condition. Can be seen in New York. Cost $250—Sell $75. No. 701-D.

FOR SALE—Very large buffalo robe in fine condition $250. Also leopard and bear rugs and lynx robe, $50 each. No. 715-D.

FOR SALE—Magnificent Genuine Russian Sable Set, twelve skins, excellent condition, slightly worn. Cost $4000—Price $2000 to close estate. Exceptional opportunity. No. 726-D.

ALASKA Seal Coat, 1916 model, size 36-38, perfect condition large skunk collar and cuffs, coat bordered with eight-inch band of skunk. Sell $450. No. 729-D.

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MAGNIFICENT, new, white India crepe shawl, over 2 yards square, heavily embroidered, deep fringe, $100. India camel's hair shawl, 2 yards square, very small black center, perfect condition, $400. Offers considered. No. 722-D.

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BEAUTIFUL India Shawl, excellent condition, two yards square, black center five inches diameter. Heirloom. Cost $1000—Sell $600. No. 724-D.

FOR SALE—Exquisite old seed pearl necklace of unusual beauty of design, $500. Quilted bedspread, applique design in colors, $100. No. 728-D.

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Vogue has made a careful investigation of every school whose announcement appears in this issue and has found each one of them to be of the highest rank. Vogue personally recommends every one of them to the consideration of its readers.

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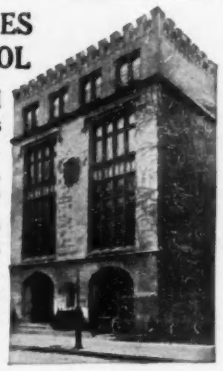

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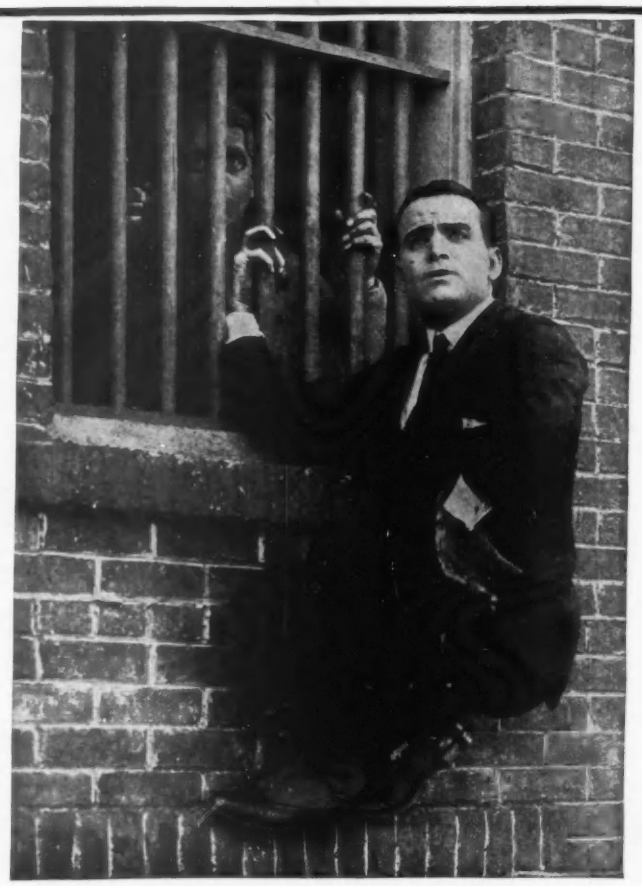

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WHEREVER you go nowadays and hear men talking motor cars, you will find that one man has just *bought* the make of car the other has just *abandoned*.

This means that most buyers are still groping for *real standards* by which to judge motor car efficiency.

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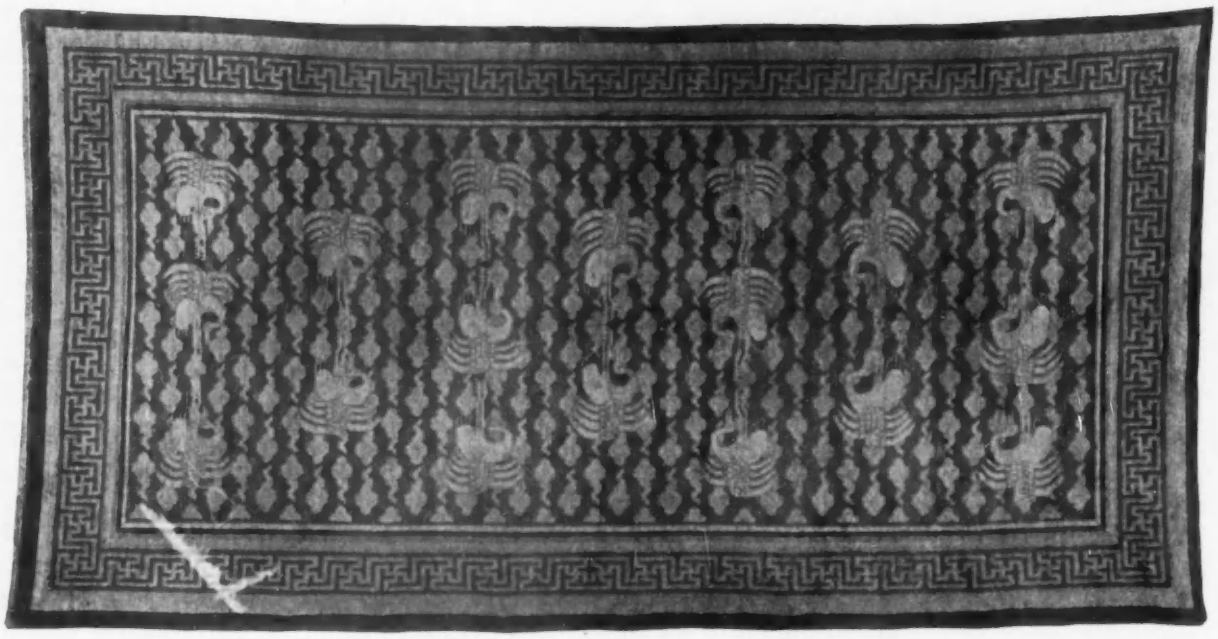

This illustrates a reproduction of an ancient Chinese Rug of the late Ming Dynasty. Size 15 ft. x 7 ft. Price $450.

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THE designs of the old Chinese Rugs are not merely applications of ornament arranged to please the eye, but each color combination and symbol have their appropriate meaning and purpose in the philosophy and religion from which they emanate.

In the above design there is shown, on a rich porcelain blue ground, a conventionalized arrangement of small "cloud scrolls," on which is imposed a systematic grouping of "storks," emblematic of longevity. The border with its swastika fret, is an augury of good fortune. The soft tawny yellows, used in the design in connection with the porcelain blue ground, make a color combination of rare beauty.

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The NEXT VOGUE

FOR lo, these many issues, Vogue has been staying at home doing its Christmas shopping early, acquiring its 1917 models of lingerie, and otherwise behaving itself like a model magazine. Then it suddenly bethought itself of the attentions that smart people are showering upon their smart motors; it realized that this was the month of motors, and—well, the next issue is going to be the motor number. It is about motors and all that goes around, on, in, and under them.

Modernism in Motors

To begin with, there are all the varieties of new motors. No longer does every motor look like every other motor, you know. People are mixing their motors with brains, this year. And no longer do the most particular people enter a salesroom saying, "Show me something in a Rolls-Royce town car, please, size 36." Instead they choose only the chassis, in all its classic simplicity, and then they have the body designed especially for them, to match their hair and eyes and temperaments. It seems that many of the cars with assured social position in the motor world are being built on straight and straighter lines. You will want to see those subtle changes in line that, on January first, will mark the 1916 models as passé. Speaking of motors naturally leads to a discussion of the new motor costumes. It used to be extremely difficult to be smart while motoring; in choosing one's motor wardrobe, the idea was, only too obviously, safety first. But the designers have demonstrated that motor wraps and motor hats can be absolutely practical, utterly comfortable, and still amazingly becoming. It takes genius to do it, but it can be done. They have achieved hats which will stay with one while one shatters the speed laws to bits and then remolds them nearer to the heart's desire. They have evolved motor wraps that will be the envy of all pedestrians—those luckless creatures who are more motored against than motoring. You know, Vogue has really come to the conclusion that it is the costumes which are designed for motoring that keep walking from being a really popular sport.

The cover of the next, the January 15 number of Vogue, is by Helen Dryden

Outside the Automobile World

Just to show that Vogue has other ideas in its head beside motors, the next issue is going to devote a great deal of itself to several of the other things that make life worth while. There are new evening gowns, for instance. Last season nothing dogged our footsteps, but this year the train of a gown is sometimes like the postscript of a woman's letter—the most important part of the whole affair. The new trains don't run on schedule at all,—some drop casually down the side, others fall in great loops, and there is one which calmly occurs in front. Paris designers, like short story writers, believe in a surprise at the ending.

As to the other worth while things, Vogue has turned south for inspiration. If you are going south, you will naturally want to know what are the smartest things to take with you — hats, and frocks, and shoes, and other menaces to man's peace of mind. And if you aren't going south,—well, you are just feminine enough to want to know anyway.

And speaking of the sunny south, have you been thinking much about Havana lately? Vogue is really ashamed to confess that Havana is a matter which had entirely slipped its mind. And then it happened to discover in its mail, one fortunate morning, an article all about Havana. You see, Paris has other things to do these days, and so much of the gaiety of nations is concentrated in Havana. It is the place where everybody does those things you have always wanted to do. It is the next thing to Paris, yet it is brilliant with its own local color. Well, there just isn't any use attempting to tell you about it; all we can say is, once you see that article, you will order your motor, and say to your footman, "Havana, James."

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MRS. RODMAN WANAMAKER

Mrs. Rodman Wanamaker, who was Miss Violet D. Cruger before her marriage to the son of Mr. John Wanamaker, divides her time between Tuxedo Park, New York, "Millrose," Wyncote, Pennsylvania, and cruising with her husband in their yacht "Nirvana." Mr. Rodman Wanamaker devotes much of his attention to his favorite hobby aeroplaning

An excellent way to brave the artillery fire in the Bois is to be protected from the enemy in this wise. Undoubtedly a brave hat of kolinsky with a "brush" aigrette would give one courage

PARIS CONTEMPLATES A NEW SILHOUETTE

There are Rumors That Alter the Silhouette, but Paris Still Says Enigmatically, "Anything and Everything"; Rain Cloaks Are Smart and Umbrella-making Is a Fine Art

THREE months ago, when Paris put on the chemise, it fitted so perfectly the moods of the moment that those who saw doubted whether Paris would ever take it off; but already the Parisienne is struggling out of the chemise and into a new garment, which at first looked somewhat like a chemise gone wrong, but which now has taken more definite shape. Rather closely fitted to the waist-line is the new frock, which rounds out well over the hips and seems a bit narrower at the hem. It is odd,—this new silhouette, and whether or not it will endure, no one can say.

The new girdle is narrow, and the newest sleeve is rather wide below the elbow; it is cuffed or cuffless, just as one desires. One of these new frocks is fitted to the hips in the back with gently curving seams, and is belted across the front only. The skirt is rather broad in effect at the hips and falls in the new fashion narrower at the hem. The sleeves are long, easily fitting, and cuffed at the wrists. A smart cravat made of fur is folded about the throat. M. Dœuillet is making a manteau of blue serge which is subtly tightened at the waist and curves out over the hips in the new fashion and has a slightly narrowed hem. It is embroidered on the loose folded collar and outstanding pockets with gray thread, and there is a narrow belt about the waist. At the Maison Dœuillet, as at the other houses, skirts are longer. M. Dœuillet, who is so apt to change the fashion when one least expects it, smiled enigmatically when I inquired casually, "What is the newest fashion, M. Dœuillet?"

"Anything," with a little shrug, "everything."

"Oh!" I looked down approvingly at my three-weeks'-old frock. However, I am suspicious of M. Dœuillet. He may have an entirely new fashion up his sleeve, which to our envy and dismay, will be brought out a little later. In our effort to keep up with the fashion we are like Alice and the Red Queen; we must "run like that to stay where we are." No matter how many frocks we buy, we are always a frock or two behind the fashion.

Perhaps it does look rather Chinese, and dull blue crêpe with white embroidery and white buttons is really entitled to, you know

It certainly looks different from the silhouette of yesterday—this new outline, rounded like a barrel; is it here on a brief visit or for a prolonged stay?

PARIS WATERPROOFS ITSELF

It is raining in Paris and one fares abroad under a dripping umbrella, the sport of gusty winds laden with withered leaves. We shop, take tea, and dine, recklessly trusting that a taxi may be found conveniently near when we are ready to depart. Our visit to the latest revue is clipped short to make probable our chance of finding a lurking machine. Good limousines have been requisitioned by the Government. It is this scarcity of automobiles and lack of taxis which is responsible for the new rain cloak, which is now designed with all the care bestowed upon the manteau of cloth. The belts, pockets, and collars of these *manteaux de pluie* are the smartest sort, and the width is in keeping with the latest fashion. A velvety rubberized cloth in ivory-white, gray, beige, blue, or mauve is used for these rainy-day coats, and there is also a rain-proofed gabardine which is very serviceable. The umbrella keeps pace with the manteau, and umbrella-making is fast becoming a fine art. Time was when all the world considered the umbrella as a necessary evil and merely a protection from the rain, but now the makers of the modish umbrella are exploring every accessible corner of the world in search of new mate-

MODELS FROM CHÉRUIT

Feeling toward a new silhouette the couturiers are trying something like this: a skirt drawn in at the waist, distended below, and narrowed again at the bottom

rials for the article de luxe. Even the prospective purchaser is ransacking old boxes and closets in the hope of finding a bit of amber, ivory, or carved wood which may be used in some way to beautify her umbrella. Odd bits, such as an old buckle of lapis lazuli or a cairngorm may be effectively set in the handle.

THE TUNIC COMES IN SOFTLY

With the advent of the slightly longer skirt, the tunic is desperately endeavoring to regain its former high place in the world of dress; it is coming in softly, as it were, in chiffon and mousseline; often it is embroidered and has an underdress of satin. White mousseline embroidered with gold or silver is smart over an underdress of black, green, or violet satin. Over tête de nègre satin, the tunic is of beige mousseline, and there is a bit of silver and tête de négre embroidery and narrow borders fashioned of fur. One-piece dresses of velvet embroidered or

WORTH

Very like a peasant costume in line, but very unlike one in material and color is an all-blue gown made of mousseline de soie and plaited tulle, embroidered with blue metal

bravely trimmed with velvet of another color are smart. One of the newest models is of green velvet with a sash of antique red velvet, and the green velvet is embroidered with a tracery of red.

Despite the vogue of velvet, frocks of satin are in even greater favor; satin expresses more happily the new silhouette. Soft plaited satins, straight and loosely girdled, are worn under manteaux of fur and velvet. Black satin is perhaps smartest, but there are also pretty frocks of very dark brown, violet, dark green, and blue satin; and the newest satin frocks are not trimmed with fur at the bottom.

Possibly it is a desire for something new or perhaps merely an effort at economy that trims a tailored jacket only half-way round its lower edge with a fur band which crosses the front only.

Now that rabbit is growing scarce and therefore more expensive, furriers are searching the wide world for some new animal for the sacrifice. In the meantime they are using rat, ordinary gray rat, which in its finished state looks not unlike silvery gray plush. A new muff, oddly cylindrical in shape, is made of this silvery fur,—lining and all.

CALLOT

The little stitched pockets were somewhat crowded but begged to come, so they were tucked in at the waist-line of this costume of dark green velours de laine and kolinsky

WORTH

A cape of white velours de laine and skunk thinks mere ornament a vain thing, and is content with a utilitarian tassel of white wool. The white velours de laine manteau underneath has all-over design done in old-red

Apparently, there is no lack of furs at the Maison Redfern, where even the salons seem to be fur-trimmed. Cloaks of the amplest variety in sable, otter, and chinchilla are displayed on every side; some are lined with satins of gorgeous hue and extravagant pattern. Color, in the Redfern creations, has been concentrated in the linings, which are most vivid.

Redfern has just finished a group of frocks for the new Lady Mayoress of London and her eleven maids of honor to wear at the ceremony of the inauguration of the new Lord Mayor. The frocks for the maids of honor are made all alike of rose metallic tissue over rose liberty satin, and are trimmed with swan's-down and rosebuds. The court train of the Lady Mayoress is of peacock blue velvet, embroidered with silver and brilliants, and is attached to the shoulders by means of heavy silver cords. The frock itself is of silver tulle embroidered with silver and brilliants and has a corsage-girdle of peacock blue satin.

CALLOT

The designer gives a gown of dull rose velvet faced with lighter satin an underbodice of rose satin, adds a purplish-red rose, and bids it risk all its hopes on a string of pearls

A new coat of beige suède is lined with bright green serge, which shows a bit on the collar and cuffs and all about the edges. Another leather coat has a plaid lining, which, also, is visible for a fraction of an inch all about, while the collar and cuffs are frankly faced with the plaid.

CLOTH IS AGAIN SMART

Frocks of cloth, which have not been smart for several seasons, are again in evidence. They are curiously embroidered in shadow stitch with woolen or metal thread and some of the skirts are lined for three inches on the inside at the bottom with soft fur. Fur also lines a new muff of cloth which is embroidered with threads of silk and silver; the fur shows a bit at either end. The muff of velvet, cloth or velours de laine is smart, new, and pretty; but one may be assured that such a muff is not an economy; far from it. It has been decided, evidently, in the world of *couture*, that prices shall always go up. So no matter what the fur or the tissue, if it is smart, it is expensive.

The Maison Premet, however, cares little how expensive stuffs may be and calmly continues to

fashion frocks of fur and silk. I say "fur and silk" advisedly, for one of the newest models of the house is made of soft otter from hem to hips, with a trifle of gray beige silk above. Lovely in color is this frock, and indescribably rich.

ADORABLE FROCKS AND DIMINUTIVE

At the house of Paquin one simply can not get to the upper salons because of the lovely creations exhibited on the main floor. Here is installed the children's department of the maison, and each day, apparently, all of the shapely wooden manikins are clothed anew in the smartest little models ever seen in the rue de la Paix. For the sixteen-year-old girl there is a manteau collared with soft dark fur, and made of the dove-gray duvetyn which so much resembles suède. The fronts of the coat are faced for five inches with Scotch plaid cheviot in beige, red, white, and black; the rest of the lining is of dark satin.

For the child of ten there is the most delicious little costume of periwinkle blue mousseline embroidered with patches of lace-like gray tracery and bordered with gray rabbit fur. Over this is the quaintest little cape ever seen; it fastens closely under the chin, and is all of gray velvet lined with blue. And there are many other little frocks, equally ravishing.

A tiny frock from Fairyland is made of white tulle over white silk; the tulle is shirred under cords of ermine. Three narrow bands of ermine cross the bottom of the little frock, and two bands trim the sleeve. A. S.

PAQUIN

Since it is to be worn over the gown at the upper right, Paquin prefers this coat to remain plain and unassuming in line. It is of black velvet and has a collar of brown fox

PAQUIN

As a protegée of Paquin, dark green velours de laine again makes its appearance; this time accompanied by caracul. The turban, too, is of caracul and has a silver aigrette

PAQUIN

Paquin embroiders a gown of antique red mousseline with knotty green thread and outlines all seams with it. An underdress of black satin has bands of fox and monkey fur

LANVIN

Lanvin names a frock of black velvet embroidered with silver combined with metal tissue embroidered in red, blue, and silver, "The Fire Bird." The tissues against the velvet are gay, indeed

LANVIN

Another Lanvin frock is decidedly oriental with perhaps a dash of Léon Bakst, and is of black velvet falling sheer against the brightness of gold lamé tissue heavily embroidered with gold

The CROWNED LINGERIE *of* EUROPE

If It Be of Silk, Well and Good; If It Be of Anything Else, It Must Have Laces Worth Many Silken Garments

DŒUILLET

In lieu of much lace, one finds shirred tulle, rose ribbon, and a little Valenciennes lace ornamenting pale rose voile de soie

DŒUILLET

Lace comes high in these days, when it comes at all; here white tulle, ruffled and shirred, came, instead to rose voile de soie

IN one of the glass cases of the Musée Carnavalet, rests a little white but somewhat dusty chemise of fine linen, neatly hemmed all about with tiny stitches. No lace adorns this historic garment, no insertion of thread-work, and no embroidery incrusts its smooth surface. It is fine beyond compare but simple in form as a peasant's shift, and it was once worn by a queen, for it is the chemise of Marie Antoinette. A little chemise and two, little, faded, dusty shoes—what pathetic relics of the proud little Austrian princess who, at fifteen, became the queen of France.

But what sufficed for the most fastidious queen in Europe in those days would almost be sniffed at by the modern *jeune fille*. Instead of delicate linen the modern maid revels in silken garments, in crêpe and mousseline and voile de soie, in chiffon and tulle trimmed with frills and insertion, with little puffs and bows of ribbon, with plaited ruches and splashes of color on embroidery and appliqué, with delicate laces and knots and loops of ribbon. If she wears white muslin, it is so trimmed with lace—two or three varieties cunningly combined—so incrusted with embroidery, and so bewitchingly trimmed with ribbons that the muslin itself is almost lost to view. But the lingerie of the moment is of silk or thin mousseline de soie—chemise, combination, and nightgown. One must be a bit old-fashioned to cling, in these days, to "classic" lingerie. One must also be vastly rich, for that real lace which trims the muslin garment makes it worth more than ten similar trifles in silk. Or one must be of royal blood to indulge in cobwebby laces of great price, lavishly, royally, used.

Both rich and royal is the fair owner of one of the richest trousseaux made in Paris since the war. Undergarments of sheerest muslin trimmed with Valenciennes and Malines lace, with "Louis XV" filet and fine Irish crochet, with Binche and *point de Paris* are to be found in this wedding chest. "Classic" in style, each of these muslin garments bears a royal monogram surmounted by the coronet, all exquisitely done in miniature with the needle.

TROUSSEAU OF COUNTESS NADEJDA TORBY

Not entirely of muslin, however, is this remarkable trousseau, which contains also dainty undergarments of voile de soie, crêpe de Chine, tulle, and lace. Almost entirely of lace are some of these garments,—lace of different kinds delicately joined together and attached to the thin silk by a tracery of embroidery. Many of the pretty trifles are lavishly adorned with ribbons. Even the pillow of filet, at the lower left of page 38, with its decorative monogram, is decorated with bows of ribbon. Brassières of lace are supported by broad ribbon straps over the shoulders. Twin straps of ribbon support some of the combinations. Knots of ribbon ornament the nightgowns of voile de soie and lace,—rose ribbons on a garment of rose silk, white ribbons on white muslin and white crêpe. Needless to say, the tissues are the finest obtainable and the lace, to the last thread, is "real." This lingerie was prepared for the young and lovely daughter of the Grand Duke Michael of Russia, Countess Nadejda Torby, who was recently married to Prince George of Battenberg.

The house which made this lingerie, the Maison Irlandaise, also made table linen for the new household, and photographs of some of this linen will appear in these pages a little later. Much *point de Venise* was used in the making of these table-cloths, tea-cloths, and napkins, as well as *point de Paris* and Italian filet; and the needle-work is of the finest. The monograms are of Venetian lace applied to the linen. Lace is much used just now for household linens, for curtains, table linen, cushions, lamp and candle-shades, and all the small articles which are included in "house lingerie"; and lace is now difficult to procure, which means that it is more than ever expensive.

IN PLACE OF LACE

It is doubtless owing to the price of lace that much of the new personal lingerie is trimmed with frills and insertions of plain tulle, embroidered into the tissue with an over-and-over stitch, forming a cord on either edge of the tulle. This is a simple and pretty sort of garniture, dainty and even rich looking. Some of the Chéruit lingerie is trimmed in this way, and Dœuillet also employs as trimming plain tulle ruffled and shirred in a pretty fashion, as in the two models sketched at the top of this page. Very like some of the Chéruit

Combinations have grown longer; this one is rose crêpe de Chine, with yellow lace and rose ribbons

CHÉRUIT

One might almost think it a dress, this combination of blue chiffon, pink flowers, and cream Malines lace

frocks in line is the combination sketched at the lower left of page 36. The top is made of yellow imitation Malines, and the lower part widens in the well-known Chéruit fashion, by means of plaited panels introduced into the sides of the skirt.

Paquin makes a rather dignified combination of gray-beige, satin-finished crêpe with gray-beige chiffon shoulder-straps. A band of chiffon is inset near the edge of the skirt, and, by the way, the combination of this season is noticeably longer than that of last year's, and more ample. Much lingerie of voile de soie and lace is made by the Maison Paquin, but a great deal of attention is just now being devoted to undergarments of fine muslin and lace. Milan, Valenciennes, *point de Paris*, *point de Lille*, and Binche laces are employed with drawn-work and delicate embroidery on linon. The unusual eccentric note in underwear is quite lacking this season, the Maison Paquin preferring the simpler, more dignified variety of undergarment—or is it, after all, the clients of the house who demand the simpler things?

However, at Paquin's, as elsewhere, several kinds of lace are combined in the same garment. *Point de Venise*, combined with Valenciennes, forms the top of one nightgown and the linon all about is decorated with a delicate tracery of embroidery. In other garments, Milan, Valenciennes, and *point de Paris* are prettily combined; but the Maison Paquin uses very little filet.

At Doucet's one sees the finest of lace, the most delicate of linon, and the most exquisite of needlework. Much Valenciennes is used as trimming, combined with other laces such as *point de Paris*, and Milan lace; and the linon is embroidered and ornamented with a bit of drawn-work.

At Worth's the same classic style prevails; daintiness and exquisite fineness characterize each snowy garment.

Mme. Lanvin makes wonderful lingerie of voile de soie *crêponnée*, delicately embroidered in color with the narrowest of soutache. Simple and naive in shape is the Lanvin lingerie, which needs not so much as a word to recommend it. If Lanvin makes it, it is perfect.

VARIED STUFFS OF LINGERIE

Premet continues to make adorable trifles of linon trimmed with tulle and lace. Malines, Valenciennes, filet, and *point de Paris* are employed by this house in the making of pretty combinations and other undergarments, and the shoulder-straps are made of narrow ribbons. As to shoulder-straps, there exists a difference of opinion. One house makes them of tulle, one of voile de soie with a picot edge, and one of voile de soie *crêponnée*, to match the garment itself, edging it with a narrow binding of the same tissue in yellow. However, nearly all the houses use ribbon supports to a greater or less extent.

Marthe Gauthier, who not only designs some of the most fetching bags in Paris, but constantly creates the most original trifles possible in underwear, is making new and intimate garments of voile de soie, splashed with color in appliqué by means of voile de soie of some contrasting color embroidered on to the garment with threads of colored wool. Futurist lingerie this, but very effective in color and design. On a room robe of straw-colored voile de soie, for instance, are embroidered bands and great loose-petaled flowers of deeper rose and violet voile de soie, and the embroidery which holds the appliqué is done with French blue woolen thread. Violet flowers are similarly embroidered on to yellow silk voile with rose wool and there are many other happy effects in color.

Nearly all the *Maisons de Couture* make lingerie and many of them also make house linen for their clients. Just now, when so much muslin and lace is employed in the house, the busy couturiers are still more busy searching everywhere for new ideas for the decoration of the table. The sudden passion for Japanese ornamentation which of late has pervaded every house in Paris, has left its imprint not only on the frocks but on the house linen which is now embroidered with Japanese landscapes, gardens, and temples, worked partly in drawn-work and sometimes partly in lace. Some of these designs are wonderfully elaborate and are executed with fairy-like delicacy.

Very new is a long—shall one call it a scarf?—of silver tissue bordered with silver lace, which is thrown across a table over a white cloth that in its turn is embroidered and lace-trimmed. Like the silver train for the wedding gown, the silver tablecloth is an innovation which

LANVIN

MARTHE GAUTHIER

LANVIN

(Above) White mousseline de soie crêponnée has yellow silk bands and embroidery

(Left) A deep black tulle yoke and odd ruffle trim pale rose voile de soie

(Right) Rose crêpe de Chine in plaits bears a dark blue embroidered basket

PREMET

Forsaking silks, this nightgown returns to fine white linon; it is trimmed with filet and Valenciennes lace; the ribbons, like many ribbons this season, are rose

PREMET

This negligée casts its vote in favor of pale blue liberty satin, plaits of blue voile de soie, plaited white tulle ruffles (many many of them), skunk fur, and pink roses

is likely to become an established fashion in table lingerie, and we shall have before long, no doubt, the cloth of gold.

The new pictorial embroidery—a combination of drawn-work and embroidery in relief, delicately executed with the needle—is exquisite beyond compare. For some of the old families of France, the entire history of the ancient house is wrought into the house linen, which is marvelously fine and priceless. The linen itself is turned into lace by the drawing out of threads and the working over the remaining threads with the needle. Not a false stitch mars the delicacy of the finished work; it is as fairy-like as frost on a window-pane.

Some of these new napkins and doilies are adorned with a delicate design in drawn-work with embroidery appearing only in the monogram; and one of the monograms favored at the moment is rather large and either square or diamond-shaped; the letters are interlaced and surrounded with scroll-work in relief. Very modest is the monogram entirely in drawn-work, flat and inconspicuous.

A Venetian monogram is employed by some houses and is not the least pretty of all the monograms in vogue at present. It is often simply applied to the corner of the cloth. Again the monogram is done on a tulle mesh,—often on Malines lace,—and the entire motive is inserted in the cloth.

Often the monogram is embroidered directly on the middle of the front of the chemise, below the tulle or lace trimming. Again, it is placed on the left side. For the *pantalon*, the monogram is embroidered on the left side just below the waist-line. It is embroidered on the top of the stocking. For handkerchiefs the monogram is usually placed in a circle, square, or shield of embroidery, and the linen is often cut away about the letters, which are firmly embroidered.

In one of the great houses, I was told that monograms, particularly on bed and table-linen, are dispensed with by some of their clients, who consider the ostentatious marking of linen an affectation almost savoring of the vulgar; their linen is marked inconspicuously in some way known only to the owner.

PAQUIN

A plaid mousseline de soie is called écossaise; the cream lace is finished with small loops of ribbon

MARTHE GAUTHIER

To pale yellow voile de soie, violet and rose motifs are applied, as are the violet and rose bands, with rose woolen thread

A chemise of light blue crêpe de Chine, white tulle frills, and hand-made Valenciennes, was made for the Countess Nadejda Torby

PAQUIN

With pale green mousseline, this lounging robe combines a black and gold brocade, gold tassels and gold-embroidered sleeves

THREE MODELS FROM MAISON IRLANDAISE

Filet lace over pale rose and tied with long-looped bows of rose ribbon was this pillow, which, with its dainty embroidered monogram and coronet, formed one of the delicate splendors of a countess's trousseau

Of white muslin, with deep pointed insets of filet, and bands of Valenciennes, this nightgown was included in the trousseau of Countess Nadejda Torby, the daughter of the Grand Duke Michael of Russia

Certain savants attribute the invention of the fan to Rameses the Great; but we have an idea that the years contiguous to 1200 B. C. were devoted to more important matters than fans

A BREEZE FROM THE ANCIENTS

From A. D. to Antiquity and Back; Swingeth the Fan, and No Man Knoweth Whence It Cometh, Whither Goeth

By ROGER BOUTET de MONVEL

STUDYING the dictionary, I find there: "Fan, a little article used for fanning," or again, "an instrument for causing wind"; yet farther on I read, "a sort of portable screen with which women fan themselves." That defines it clearly; but what a dry and dreary definition it is, and how little such a matter-of-fact account suggests that delightful and romantic affair, the fan, the origin of which goes back to the dim past of the oldest civilizations of the east.

As to this matter of the origin of the fan, there are scholars,—and very wise ones,—who pride themselves on having discovered the earliest traces of fans at the court of the Hindu princes. Others with equal certainty assign their origin to Ancient Egypt and attribute the invention of them to Rameses III, called "the Great." As for me, I, without hesitation, select China as the birthplace of this gracious genie of the zephyrs. The story may be said to be proved. Two thousand years before the Christian era, it happened that the beautiful Lam-Si, daughter of a very powerful and highly revered mandarin, was nearly suffocated by the heat at a public festival. In spite of most careful research, I have been unable to ascertain what sort of festival it was; but, however that may be, it is incontestable that, forgetting the most sacred rules of Chinese etiquette, the young princess snatched off the mask that shielded her delicate features and began waving it so prettily to cool her fevered brow that the delighted crowd, following in the footsteps of the glorious daughter of Heaven, immediately invented and made the fan for daily use.

From that moment the die was cast, and the fan soon became an indispensable part of every costume and came to serve every sort of use. It was waved familiarly as a greeting; spread and then folded, it became a sign of command; coquettes taught it endless devices which soon formed a whole language, silent, but significant; mothers used it to put their babies to sleep; schoolmasters, to punish unruly students; workmen fanned themselves with one hand and worked with the other; finally, even the soldiers did not hesitate to use the fan under fire—and with an unbelievable calmness.

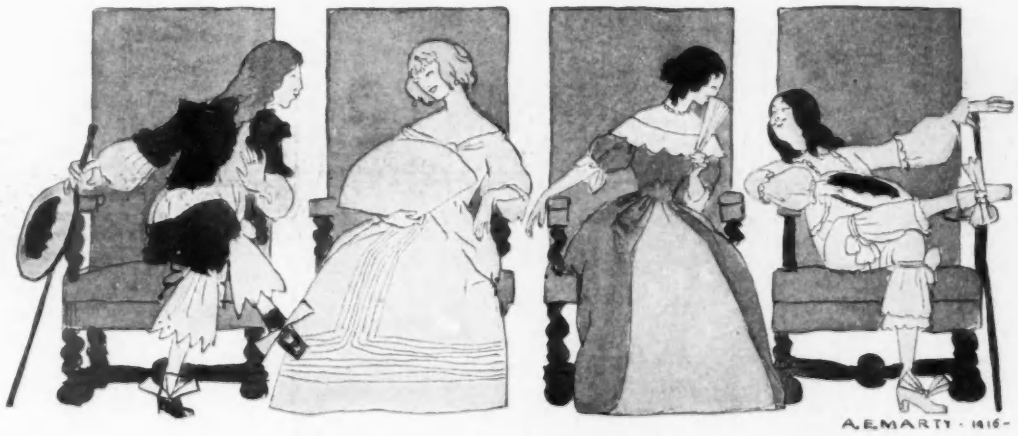
THE FAN IN FRANCE

Some scholar might write a useful little work giving the analytic and picturesque history of the fan in China and referring to poetry, to the allegories of mythology, to romance, and to comedy related to Asiatic literature. That would take us too far afield for the present work, however, and we shall forego the pleasure of telling of the adventures of the fan in Athens and Rome and shall confine ourselves to searching out the history of the fan in France.

I have searched in vain and I have almost never found the fan in use in Paris before the time of Catharine de' Medici, who brought from her Italian fatherland the Italian fan of plumes. These fans the perfumers who came in her retinue made and sold to the ladies and the young lords at the court. King Henri III did not fail to hand on the custom. This fairy prince, who wore gloves and masks treated with cosmetics to soften his skin, often rode forth to the forest surrounded by his pages and his falconers and carrying a fan in his hand.

In speaking of this king, Pierre de l'Etoile says on this point: "They put in the king's right hand an instrument which folded and unfolded at a touch of the finger; this we call a fan. It was made of vellum delicately cut and bordered with lace. It was of considerable size, for it was intended to serve as parasol for protection against the sun and to afford a cool shadow for the delicate skin."

There is no doubt that Henri III knew how to play with a fan with as exquisite a grace as he played with his bilboquet. But, in truth, the fan did not really acquire the "freedom of the city" with us until the time of Louis XII. Then its true reign began, a delightful reign, which



She of the light locks is one of the coquettes who taught the fan "endless devices which soon formed a whole language, silent, but significant"; and she of the amorous curls is able to open or close hers "with a sharp little click, to bring back the attention of an absent-minded young man"

has lasted even to our own day. At that enlightened period, one saw fans everywhere, in the salons, in the streets, at the Palais Royal, and at Versailles. They were made of scented leather, of taffeta or lace, of vellum daintily painted with landscapes, with emblems, or with plump little loves. In these days the fan acquired many titles. It became "the indispensable," "the shield of modesty," "the useful zephyr," "the self-possession of woman at moments of excitement."

A marquis of the period celebrated the glory of the fan in the following lines:

"I have stolen away your fan, Madame,
But I pray you, be not wroth,
Think of my ardor, consider my flame,
Mine is the greater need of its breath."

At last, the fan makes its appearance on the stage, interpreting happily the gestures of the actors and emphasizing their repartee. Could one imagine Molière's "Précieuses Ridicules" without the indispensable fans, which wave in airy curves, affirm the gestures, and make clear the action? What would be the scenes of the "Femmes Savantes" if it were not for the tricks, the turns, the spreading, and the nervous agitation of fans, played with, opened, closed, flung down, caught up with enthusiasm, lifted languidly, swooningly, or with delirious eagerness? One could not say it too strongly; the fan is to comedy what the balance pole is to the tight-rope walker. Deprived of this toy, Mlle. Mars herself would be as bewildered as a general might feel without his sword.

THE MANUAL OF FAN PRACTICE

But great is the experience, the tact, and the natural delicacy required to use a fan as it should be used. The dowager Baroness de Follebiche has said noble words on this matter in the first volume of her "Philosophical Works." This clever woman notes a hundred ways of using the fan, and remarks with justice that it is a matter of no moment that a woman of distinction should take snuff with the grace of the Duke of ———, wipe her nose with the elegance of the Count of ———, laugh as subtly as the Marquise of ———; all these rare talents will not serve to excuse her if she fails in the supreme elegance, a dexterous use of the fan. Does not love, she says, love a fan as children love a toy? How many fans has romantic love reduced to tatters—for it is not an indifferent matter that a fan should fall to earth. Such a fall is a premeditated test of the respective ardor and swiftness of one's suitors. They dash, they reach down, and he who first picks up the fan, with the forethought to kiss the hand of the owner, brings off the victory. And how brilliant is the rôle of the fan, observes the wise baroness, when it is seen at the end of a gesticulating arm as it waves a greeting from carriage or garden! Should a fair lady desire a visit from a cavalier whose admiration she has guessed, her first step is to leave her fan forgetfully behind her, and immediately it is returned by the gallant himself or sent back with a madrigal which sings of the *beaux yeux* of the fair forgetful one.

It was Henri III, the king of the perfumed gauntlets, who carried the fan habit into the sporting world. His fan was a delicately mannish affair, large enough to be a parasol when the sun was hot

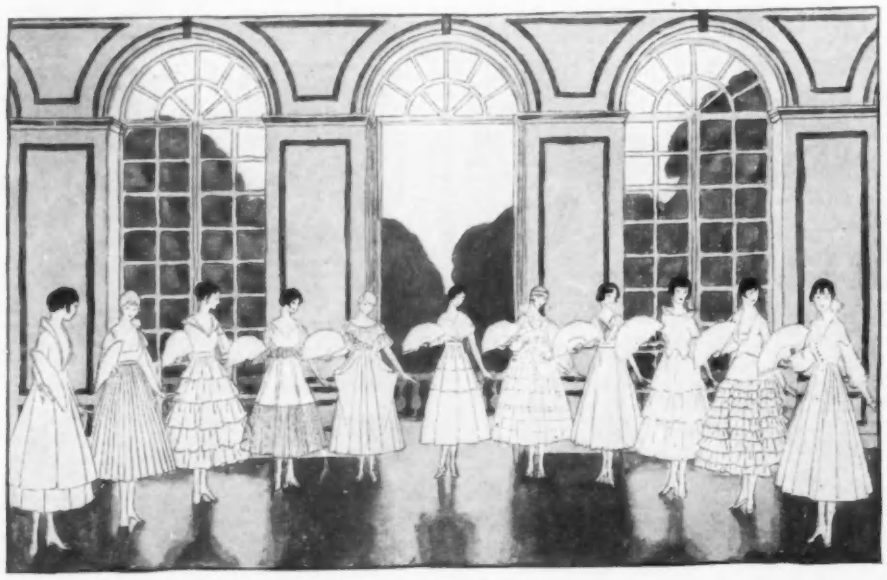
A well brought up Japanese is brought up by fan, assuredly; though the story goes that Lam-Si, the first of all fans, was a Chinese lady of high degree

I have heard that even in modern times a certain Madame Van Groningue, a Dutchwoman by birth, founded an academy for instructing young ladies of every rank in the use of the fan. The drill was composed of six movements, like the manual of arms, and was executed to the following commands: "Present fans. Unfurl fans. Discharge fans. Ground fans. Take up fans. Wave fans." The following is the "theory" (note that I use the military term). To "present" the fan, as I understand it, is to hold it, closed, negligently between two fingers, easily and with dignity. To "unfurl" is to open it by degrees and close it again, giving it coquettish undulations on the way. To "discharge" is to open it all of a sudden, making a sharp little click to bring back the attention of an absent-minded young man. To "ground" and "take up" is to arm oneself anew and make the fan accomplish irresistible evolutions. To "wave" the fan is to swing it airily; making it translate one's modesty, fears, confusion, coquetry, and passion. And this last movement is, it seems, the apex of the art, a perfection of the perfect.

I may add that Madame Van Groningue has composed for the benefit of her scholars a very clear and succinct treatise in which she condensed the whole of Ovid's *"L'Art d'Aimer."* This work was entitled *"Les Passions de l'Eventail"* and had the effect of making that coquettish affair the most redoubtable part of the feminine offensive.

FANS AND THE MAN

As a climax, the ingenious instructress established special courses for the men, at certain hours, with the purpose of inculcating in young men the art of paying court to a fan according to rules which guaranteed success after thirty or forty lessons. I do not know whether Madame Van Groningue ever succeeded in making of her pupils brilliant Célimènes and irresistible Don Juans, but I have not the slightest doubt that her academy attained a truly remarkable degree of prosperity in a very short while.



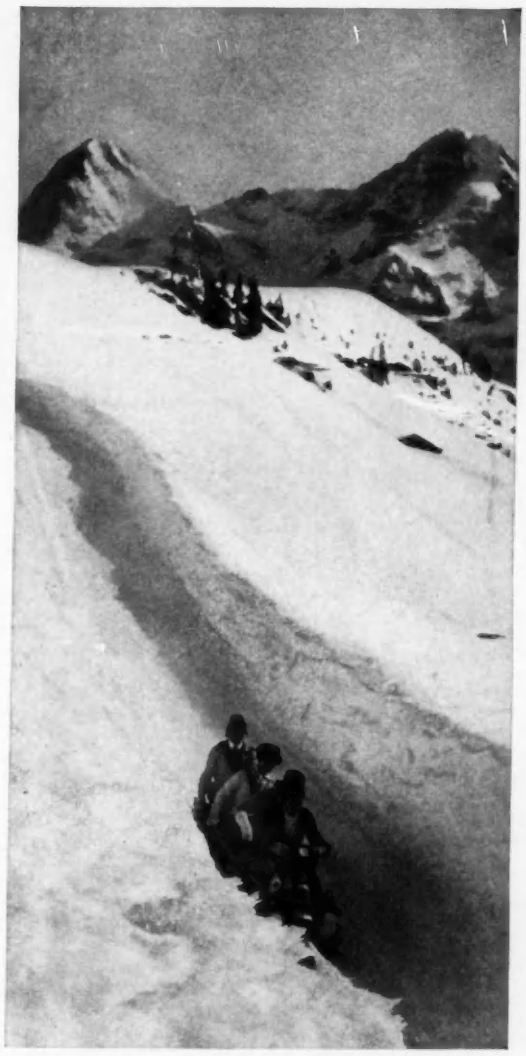
Whether or not a preparedness camp has instilled the manual of arms, one must learn the manual of fans, for this exercise is the most modern, and incidentally the most antique, of accomplishments; what our ancestors knew intuitively, we, their descendants, learn by drill

MAKING THE MOST OF WINTER

Winter Is Just One Sport After Another; It's a Wise Woman Who Knows Her Own Sport and Dresses Accordingly

By ERNEST DES BAILLETS

Skating is the principal reason for a costume of scarlet chinchilla cloth and sealskin. The cape crosses in front and fastens mysteriously beneath the collar, and the one-piece frock has a fur-trimmed black satin bodice and a red cloth skirt with fur all about it. The tam is of red cloth



This is the sort of thing that makes people long to go to Switzerland. At Murren, in the Bernese Oberland, there is a new bobsled run two miles long. Just think of coasting down two miles,—but don't think of the going up part of it

Skate and the world skates with you —if you wear a skunk-collared costume of balsam green velours cloth, with Russian embroidery in a Russian design of Russian colors. The embroidered turban is just as Russian as a hat can possibly be. This and the costume opposite from Wanamaker

IF we begin with merely an average amount of common sense and add to it a few painful experiences, we will presently grasp the fact that snow is wet, that unless one wears a warm coat when the thermometer registers freezing, one is apt to feel a bit chilly, and that if one will persist in falling in the snow, one will be wet through and will probably catch cold. True, there are counter-irritants to cold and wet. To-day Switzerland, the land of the winter sports, has learned that these maxims are not half so true as they look; but here in America we are not sufficiently hardened to our climate to go without warm heavy garments, —if one goes far enough north and into a sufficiently high altitude, even the gentlest of exercise will produce an agreeable and bracing warmth, due to the dry atmosphere.

THE TEMPERAMENTAL TEMPERATURE

The chief thing one should take thought for is the weather, for in winter the weather is apt to be extremely temperamental, and one must be prepared to meet all its moods. For instance, the morning promises a beautiful day. The sun shines and the sky is a perfect blue, but at noon clouds appear and hang threateningly lower and lower, and the sun shines only fitfully. Then comes another change when the sun goes down. A brisk wind chases the clouds away, and the temperature exceeds the speed limit by dropping at the rate of five degrees every half hour. Yet what does all this matter, so long as one is well prepared for all such temperamental changes.

Speaking of preparedness naturally reminds us of the United States, and speaking of the United States calls to mind how strange it is that we do not indulge in winter sports more generally. There are some exceptions, however, for many little places in the Catskills, the Adirondacks, the White Mountains, and the Poconos have done much in the last few years to encourage winter sports. In places at the very door of New York City, like Lakewood and, more particularly, Tuxedo Park, everything has been prepared so that we may reap the full benefit of what "Mr. Weather Man" may bring. All kinds of winter sports are practised during the three months of the snow season, and it is safe to state that many of the smaller winter resorts in Switzerland do not offer nearly so great a variety of sports to the enthusiast as does Tuxedo Park.

MINDS WITH BUT A SINGLE SPORT

There are many who devote themselves almost entirely to one sport; during the winter these enthusiasts may be encountered only at the skating rink or the curling rink, on the toboggan runs or the skiing slopes, as the case may be. Of these devotees, I believe that the confirmed ski-runner is most absolutely wedded to his sport. There is at his command a greater expanse of conquerable territory; not only has he his figures to cut on the snow fields, so to speak,— his Telemark or Christiana swings,— but he has his travel over the snow just for the sake of the traveling. Then, too, consider the infinite variety of his falls. His tumbles are not only more complicated, but they have more pleasing uncertainty about them than those of the skater,—and they hurt far less. There is still another reason for the devotion of the ski-runner to his sport: it gives a quicker dividend of pleasure, for after a week of practise he is able to experience a genuine taste of the real joy of his chosen sport.

The woman who skis, to get the keenest enjoyment from her sport, must be comfortably and warmly clad. A most practical part of her wardrobe is a suit for winter sports in general,— a suit which could with slight alterations, do duty for skiing, skating, tobogganing, or ice boating. For this purpose I would suggest a three-piece suit consisting of a skirt, a coat, and

Skate if you will, or aeroplane, if you must, in a cap of rose velours cloth lined with taffeta

knickerbockers, all of a strong smooth material, to which snow will not stick. Engadine, Scotch tweed, or Irish tweed are particularly good.

Knickerbockers are undoubtedly best to wear for skiing, and there is no possible reason why they should offend the most conservative taste if they are made on conventional lines. They should be most carefully cut, and they should hang over just a bit at the knee, yet not enough to make them look like bloomers.

The coat should be double-breasted, loose, and not too short; this is the secret of making a satisfactorily masculine costume satisfactorily becoming. Its sleeves should be wide enough at the top to allow plenty of freedom in all movements, and it should have large pockets with buttoned flaps. Under the coat it is advisable to wear a light sweater or a flannel waist. The skirt should be short (ten or twelve inches from the ground) and as light in weight as possible, so that it can easily be carried in one's *rucksack*, which is that small knapsack-like affair that is worn unobtrusively on the back.

ALL THE REST OF THE COSTUME

As to head-gear, it is largely a matter of individual taste, so long as there is provision for covering the ears in case of storm, intense cold, or wind. Hoods, caps, or Engadine toques are all suitable; but there should be no elaborate coiffure, which at the end of a skiing trip will give that dishevelled appearance which may lead some to suppose one has had many more falls than are really historical facts. The boots are a very important part of the costume, and I can not too strongly insist that they be the best one can find. A good boot for skiing must be as strong and as waterproof as possible with a low heel and a strong sole which projects a little around the rim for the binding. They should be several sizes too large (vanity must be safely locked up at home), to admit of one or two pairs of thick socks, in addition to the stockings. Good boots not only mean pleasure and comfort, but they are a safeguard against frost-bite.

All things come to her who skates—even a hat, scarf, and bag of turquoise velours cloth lined with lilac brocaded taffeta and punctuated with purple and blue wool ornaments. The bag, which is interlined, has one compartment for shoes and one for skates. As for the trousers, they are of wool jersey cloth, embroidered like the costume. Hats, scarfs, and bags shown on this page from Peggy Hoyt, Inc.

These are not the only necessities of successful skiing. There must be socks; the regular ski socks with cuffs which can be turned over the shoe to prevent the snow from sifting in, are the best. If these are unobtainable, ordinary rough woolen socks may replace them. Then there are woolen mittens with gauntlets long enough to pull over the sleeves, and spiral puttees, which are extremely efficient protectors from the snow, from knee to shoe.

THE TALL AND SLENDER SKI

As for the skis themselves, they are usually made of ash or hickory, on the pattern of the original "Telemark" from Norway. The size of the ski is right if, when it be placed on end, its tip can easily be reached by the tips of the fingers when one stands beside it and stretches one's arm as far as it will go. The bendings—well, their name is legion but I will mention only the most successful one; that is the "Huitfeld," a copy of the original Norwegian. The "Huitfeld" consists of a leather-lined iron toe piece which passes through the hole in the ski and bends up at each side to fit the boot exactly. It has a short strap which passes over the toes and connects the ends of the metal toe piece, and a long strap which passes through the hole in the ski and around the heel of the boot.

The things to skate in are a cap and scarf of rose velours cloth. The cap is lined with blue-embroidered rose taffeta

A pair of sticks (or ski poles) is used to increase the speed on level grounds and to help in walking up hill. These sticks should be light ones of cane, hazel, or bamboo, and long enough to reach two or three inches above the elbow when the ends are resting on the snow. Snow spectacles or goggles should always be carried and should, moreover, be put on before the eyes begin to smart from the glare of the dazzling whiteness. And now, Madame, that you are well equipped,

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What's the use of going to Switzerland when events like this are daily occurrences all winter long, just outside of New York City? This is a glimpse of Tuxedo Park when all the winter enthusiasts gather in front of the club-house to watch the latest developments in the science of fancy skating. They say—and "they" are people who know whereof they speak—that many of the Swiss resorts do not offer nearly so great a variety of winter sports as does Tuxedo

"Banff" is a costume designed for her who spends the winter on skis. It is of green Engadine cloth; proof against snow, and its trousers lace close at the ankles. The gloves, socks, and scarf are of white angora, and the hat is of red leather

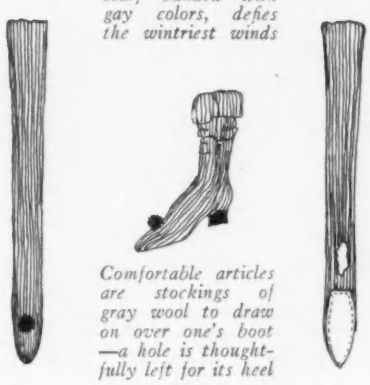
you make a charming figure as you stand poised on your skis; but before applauding you, we want to see your start—and your return.

COURAGE AND COSTUME, THE ESSENTIALS

The rudiments of skating are not difficult, provided that one starts out with the determination to overcome the difficulties, and also provided that one is one of those noble characters who always, like truth, will rise again. Like golf, skating demands a suitable costume of its devotees, a costume to be carefully considered.

Heavy thick clothing should be avoided; instead garments of warm windproof material should be selected. The skiing costume which has been described would be well adapted for skating by the simple means of substituting for the knickerbockers either knitted tights or bloomers of flannel or jersey. The skirt must be short,—to the shoe tops, that is,—and it should not be too full. It should be of fairly thick material, cut so that the folds stand well away from the figure, and it should be weighted with a stitched band or a band of fur. A light skirt will rise in the form of a lamp shade, and thus spoil not only one's graceful outline but one's peace of mind. The coat must be loose, so that the muscles of the back may have perfect freedom. It should fasten high around the neck, and the collar, usually of fur, is a sufficient protection for the chin. Toques of fur, cloth, or velvet are appropriate, if they can be pulled well down to cover the ears.

(Above) A veil of sheer white Shetland wool, which continues into a scarf banded with gay colors, defies the wintriest winds



Comfortable articles are stockings of gray wool to draw on over one's boot—a hole is thoughtfully left for its heel

"Tuxedo," this suit of green Killicrankie tweed with a red plaid, is appropriate for any and every winter sport. Its sleeves and collar fasten with green buckles. The hat is a Hudson seal affair which just escapes being a tam

Skating shoes should not lace right on down to the toe, but only slightly below the point of an ordinary pair of shoes. The tongue must be well padded to permit of tight lacing, and a fairly heavy sole is preferable for outdoor skating. Boots must be large enough so that a pair of wool stockings, of the same weight as medium-weight golf stockings, can be worn with comfort. The skates must be attached to the shoes by means of screws. The pattern of skate most in use, in fact, the one that is used by all the most expert skaters, is of the round toe type. This kind is better in every way than a pointed skate, especially as it facilitates the skating of fancy figures. Skates of this type can be purchased in this country in all the well-known sporting goods shops. Among the most satisfactory are the "Arena," the "Winslow" figure skate, the "Straus" figure skate, and the famous "Salchow," which is imported from Sweden. These skates are made of the best quality of well-tempered steel; hence they will not have to be sharpened very often. However, when this operation is necessary, it must be done only by an excellent workman, for one who is not skilled may spoil them.

OVER THE SNOW AND FAR AWAY

The snow-shoe is a delightful article of decoration; just think how often it is effectively

(*Continued on page 100*)

"Bretton Woods" consists of a navy blue brushed wool sweater, a brown tweed skirt, puttees, moccasins, gloves, socks, and cap of white wool, and a brilliant sash, copied from one made long ago by the American Indians. Models on this page from Abercrombie and Fitch

Photograph by Ira L. Hill.

WEDDING CAP OF A BRITTANY PEASANT

POSED BY MARY NASH

It has long been a source of regret to Vogue that the modern woman of fashion has lost so much of that art of the picturesque use of laces and embroidery, which is possessed in such full measure by the Spanish señorita and the Brittany peasant. It therefore presents here the charm of the Brittany cap upon the modern head. This affair of towering mistiness which the Brittany peasant girl dons for her wedding festival, is of delicate net exquisitely embroidered, doubtless by her own hands, bordered with a fine Valenciennes and wired to the effect of an expansive halo; it is accompanied by a ruffled and embroidered net shawl to match

THERE ARE MANY PLEASANT THINGS TO DO WITH A BRITTANY PEASANT CAP, BUT THE BEST OF ALL IS TO PUT IT ON A CHARMING HEAD AND PHOTOGRAPH IT

POSED BY HAZEL DAWN

To the weddings of other people and to those unique church festivals which artists go to Brittany to paint, the Brittany peasant woman wears a cap a little less elaborate and exquisite than her wedding cap, yet delightful in its picturesque form and beautiful workmanship. This much stiffened version of the festival cap is of embroidered net (the favorite stuff of these caps) edged with a darned net frill. A little head-piece of embroidered linen, very fine, covers the crown of the head. With this cap, also, is worn a ruffled shawl of darned net

POSED BY BETTY LEE

The cap for festival days is not necessarily a monumental affair; it may be of a modest softness of line that any Quaker might envy and that every pretty woman might covet. But stiff or soft, close or wide-flaring, the cap of the Brittany woman is a thing of exquisite delicacy and most elaborate workmanship. White net of fine strong mesh is the usual material, and the work is the finest of embroidery or darned work, also in white and in very intricate and beautiful patterns. The cap is daintily fulled in the back; the ends fall to the waist

Photographs by Ira L. Hill

POSED BY HAZEL DAWN

Though festivals come often in Brittany, yet there are days between, and on those days are worn caps like this,—a modest little under-cap of darned net with strings of Brittany pillow lace and an over-cap of white linen, gaily embroidered and held by colored ribbons

THE SEASON'S DÉBUTANTES PREPARE TO MAKE MERRY, AS IS THE DÉBUTANTE CUSTOM

In September Miss Gertrude Victoria Ingersoll, daughter of Mr. George Pratt Ingersoll of Ridgefield, Connecticut, was presented at a reception given by her mother

Photograph by Ira L. Hill

Photograph by Ira L. Hill

At a reception and dance given by her parents on December 7, Miss Marian Armstrong Noyes, daughter of Judge Walter Chadwick Noyes, formally entered New York society

Photograph by Ira L. Hill

One of those débutantes whose days are crowded to the brim with the gaiety of dinners and dances is Miss Loraine Allen, daughter of Mr. George Marshall Allen; on December 28 Miss Allen makes her début at a reception

(Left) Miss Adelaide Wilmerding is the débutante daughter of Mr. Theodore K. Wilmerding, who will give in her honor a dance at Sherry's, the date of which is not yet announced

(Right) A débutante at the Tuxedo ball, Miss Frances Pearsall Field, daughter of Mr. Augustus Bradhurst Field, plans to be in New York in time for the entertainments of the winter season

Photograph by Aimé Dupont

Photograph by Ira L. Hill

Miss Margaret Mason, the daughter of Mr. George Grant Mason, will make her début at a ball to be given at Sherry's on the last night of the year

(Above, center) Miss Constance De Lanoy, the daughter of Mr. William Cooper De Lanoy, made an afternoon début at Sherry's on December 8

A lover of sports is Miss Katherine Cumnock Blodgett, débutante daughter of Mr. John Wood Blodgett of New York and Pride's Crossing, Massachusetts

In her position as a fêted débutante, Miss Annette Blake Moran, daughter of Mr. Anson B. Moran, does not forget her Irish wolfhound, Ladgh O'Roddy

Three photographs by Aimé Dupont

THE WINTER SEASON IS ON; WITH IT COME THE DÉBUTANTES

THIS YEAR THEY ARE AS NUMEROUS AND AS MUCH FÊTED AS EVER

BOUÉ TAKES PLEASURE IN BLACKENING THE CHARACTER OF LINGERIE

EVEN THE VERIEST TRIFLE IS MADE TO APPEAR UNCOMMONLY DARK

This corset keeps dark a vital part of its modus operandi, for six little pink silk garters are on duty under a double ruffle of lace. Besides this deceit, the corset, which is very light and but slightly boned, has a pink satin foundation under black Chantilly lace. The back is laced with pink strings

(Above) The capriciousness of this tea-gown is deep-dyed; that is, it is made of Chantilly lace and may be a dinner gown. The straight bodice has shoulder bands of black tulle, and a cape-like panel of black lace attached to the back of the bodice has openings through which the hands are slipped. The rather full skirt is caught up at the waist-line with a gold and coral ornament so that the pink satin underskirt shows at the bottom of the skirt

(Below) A combination of black Chantilly is to be worn under the corset alone and unaided by any other garment; Boué says it is done, and that is the French of it. A pink satin rose decorates the bodice and pink satin ribbon is run twice around the shirred waist-line and once over each shoulder

(Lower right) This combination slip of black Chantilly lace extravagantly uses two skirts, one a little shorter than the other. The underskirt is made of black silk net edged with Chantilly lace, and the overskirt is gathered into a narrow shirred waist-line. The little bodice which fastens in the back has but one idea, to be an inseparable companion to a corsage bouquet of pink and white satin sweet-peas. Shoulder bands and draw ribbons are of pale pink satin ribbon

(Lower left) Some people have such dark opinions on many things that they include even their nightgowns on the black list. This one is black Chantilly lace, and has a waist-line shirred three times over a pink satin ribbon. The gown has a very full skirt with a plain panel of black silk net, banded with Chantilly lace. Pink satin ribbon ties over the panel, and a cluster of pink and white satin sweet-peas decorates the bodice

Some of our smartest tresses are being cut off in their prime, waved lightly, and brushed casually back. It looks like this

WHAT NEW YORK WEARS

Sufficient unto the Sport Is the Costume Thereof: Thus Does New York Clothe Itself for Skating, Dancing, and Opera

HAVING with many aches and pains acquired the gentle art of skating, New York is determined to skate, and to that end many preparations have been made. Skating rinks are popping up with the suddenness of crocuses in March, dressmakers and tailors are devising the smartest of skating clothes, and the sporting goods shops are deep in negotiations with the makers of skates, to make certain that there may be enough skates to go around, this winter, and that among them may be the new graceful low skate like that worn by Charlotte.

Of the new skating rinks the smartest is Iceland, which is presided over by the indefatigable Mrs. Hawkesworth. This is fitted with a latticed roof and long balconies set with many little tables, at which one may have tea or supper, as the case may be. Here meets the Monday Afternoon Club, which last year held its sessions at the St. Nicholas Rink and to which many of the more athletic of the younger set belong. The clothes worn at these meetings are typical of the sports clothes of the smart young girl and are more frequently conservative than striking. Brown and beige are the predominating shades, with an occasional warm note of military red, or a touch of that greenish blue, rather like Chinese blue, which is restricted to neither day nor evening wear, but which one sees alike in smart evening gowns, street suits, and sports costumes. Many sweaters of the thinnest Shetland wool are worn. Without exception they are of slip-on persuasion, and, also without exception, they are belted, usually with the belt of the striped, checked, or crossbarred material of the sports skirt, although sometimes a plain dark leather belt is worn.

THESE THINGS WERE WORN

At a recent meeting of this club, a young girl wore the black and white outfit sketched on page 108. The sweater was of soft white wool, belted with patent leather, and with it was worn a plaited skirt of black and white woolen material and a black-barred white wool scarf. The only note of color was the close hat of burgundy wool.

On the same afternoon, Miss Helen Byrne wore the smart frock sketched in the middle of this page. Last summer there was a tendency on the part of the best dressed women to substitute one-piece frocks for the conventional sports suits, and this tendency seems to be growing more pronounced. Such frocks always look exceedingly smart, and Miss Byrne's gown and that sketched at the lower left of this page were among the most charming costumes at the rink. Miss Byrne's gown was of dark blue material with a plain snugly fitting bodice and long tight sleeves. Two rows of dark buttons at the front and an unusually shaped collar of sheer white material gave it distinction. The skirt, which was fuller at the sides than in the front, was banded with Copenhagen blue embroidery, and her chic little beige worsted tam o'shanter struck just the right note of contrast. The other gown was also of dark blue material with decorative touches of colored embroidery and a deep collar of gray Georgette crêpe finished with two gray tassels in the front and a band of chinchilla at the back. The tiny vest was of sheer white material, and the hat was a gay little affair of fine cerise braid trimmed with two rosettes of narrow cerise ribbon. Very gay also were the orange velvet hat and scarf worn by little Miss Marie Blair, with their trimming of small rings and bobbing balls of dark fur. They are sketched at the upper right on this page. Mrs. Alvin Krech, who is a patroness of the club, looked exceedingly smart on the ice in a dark suit trimmed with moleskin and a close dark hat with an upright trimming of the same fur. Mr. Irving Brokaw skated with as much grace and apparently as much pleasure as ever, sometimes with one of the professional skaters and sometimes with Mrs. Brokaw, who wore a becoming gray sweater and skated so well that one wondered whether she was not cherishing a secret ambition to wrest from her husband some of his laurels.

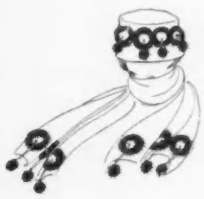
To illustrate the lengths to which society will go in its enthusiasm for skating, one has but to remark that a rink on the upper west side as far up as 181st street bids fair to become a formidable rival of Iceland. There on Monday and Wednesday afternoons and Sunday mornings smart skating clubs hold their sessions. Mrs. Roy A. Rainey is especially interested in the Monday afternoon club, and Mrs. Barger Wallach is an enthusiastic member of the Wednesday afternoon club, and Dr. James W. Decker is the leading spirit in the Sunday morning club. The rink is a spacious one, and club rooms where tea is served have been fitted up in connection with it.

FROM SKATING TO DANCING

The Club de Vingt has resumed its tea and supper dances, and the entire garden part has been done over by Robert McKey. He took for his model a little inn in the outskirts of Tunis, and indeed one can readily imagine that the columned passages, in which the tables are set, are an arcade with the dance floor as the courtyard, at the open end of which the musicians are seated behind a fountain. The columns are decorated with a gay colored design in which the silver hand of Fatima frequently appears. The little windows, which one may imagine open into the inn, boast flower boxes, and at the end of each passage is a sloping awning through which the sun seems to be shining and from under which one gets a peep at the painted garden scene beyond.

The afternoon dances are extremely popular. Most of the women who attend them wear trim tailored suits and small round hats. Many of the suits are trimmed with sealskin, which, by the way, is one of the smartest furs of the season. It trims coats and suits alike, and is fashioned into scarfs, smart little capes, and small round muffs which smart women have carried for two seasons,—like those of a century ago.

Moleskin, too, is a fashionable fur, and this pelt trimmed the costume of a pretty blonde who was the most charming figure on the floor of the Club de Vingt on a recent afternoon. Her gown, sketched at the lower right on this page, was of black cloth, loose at the waist-line and very straight, and it was both collared and belted with moleskin. The collar, which came well up under the chin in front, rose to the ears at the sides and followed the line of the hair across the back, and her black hat, which was twice banded with moleskin dipped down both in front and back in a smart and becoming line. At the bottom of the skirt was a band of transparent black material through which the light filtered as she danced. The costume was very somber—in fact, it appeared to be half mourning,—but it was nevertheless most effective.



THE OPERA OPENS

The season was very late in opening this year because of the epidemic which caused many people to remain out of town as long as possible—to the despair of the Fifth Avenue dressmakers who had prepared for a gay season. However, every one returned for the opening night of the opera, which was a more brilliant occasion than it has been for many years. The event was an especially important one musically as well as socially, since it was the first time Bizet's "Les Pêcheurs de Perles" had ever been sung in its entirety in America, and the house was crowded from orchestra to gallery. A number of gowns of metal tissue were worn, though not nearly so many as one would have expected from the way in which these materials have been exploited, and almost no metal brocades appeared. By far the most charming gowns were those of satin or velvet of a single tone, with tiny sleeves of net of either a matching shade or of silver. These gowns were absolutely devoid of ornamentation. Loveliest of all, however, were the white satin gowns. It has been so long since white satin has been worn to any extent that one has come to look upon it as the exclusive property of brides, and it is a pleasant surprise to note how effective it is for evening wear. Oyster white, gray, and silver, were also worn by the occupants of the boxes, and these neutral tones played an important part in the color scheme. Of the colors, blue was predominant, and its shades ranged all the way from azure to that deep Chinese blue which is almost peacock blue, and which has been recently named "drake." This shade is particularly lovely in velvet. Periwinkle blue was another favorite shade, and bright green appeared both in the boxes and in the orchestra, but nowhere was there to be seen even one yellow gown. The occupants of the boxes almost all wore velvet wraps, and many of these were of white velvet trimmed with either

(*Continued on page 108*)

From a painting by Walter Dean Goldbeck

MRS. OLIVER ISELIN

Mrs. Oliver Iselin, who was before her marriage, Miss Beatrice A. Flagg, devoted much time to the Advertisement Dance given at the Ritz-Carlton on December seventh for the benefit of the Lenox Hill Settlement, which has recently added a new building to its headquarters on East Sixty-eighth Street. The dance took its name from the fact that the guests came costumed as well-known advertisements. Assisting Mrs. Iselin were Mrs. Robert L. Bacon, Mrs. George F. Baker, jr., Mrs. Arthur Scott Burden, Mrs. Austen Gray, Mrs. Vincent Astor, and Mrs. William K. Vanderbilt

THE NEW BROOMS OF REFORM

Sweeping Always Has Raised a Cloud of Dust; When the Reformer Frantically Wields the Broom, We Are Apt, in Sneezing over the Dust, to Forget to Ask the Purpose of the Cleaning

THERE is a great deal of wisdom hid in the mere meaning of words, so much that we commonly forget all about it. Consider the word "reform," for example. It means, vaguely enough, an alteration for the better; and it calls immediately to mind the vision of custom exploded and convention torn down, of the dislike and destruction of existing things by some one with wild eyes and streaming hair. And yet . . . what is the real meaning of the word? "Form," first of all; order and organism, the harmony of a clearly conceived ideal, for nothing can be formed save by imagination and intent. The lump of clay is formed into a statue. The splotch of ink is formless; but that same drop had form before it fell, in the relation of all its atoms to one centre and to the figure of the round world. Then, secondly, our word is "re-form": that is, to form again; a going back to form, taking that which has once had a form, since lost, and setting it in order with its former self and so with all things else.

WE reform a room when we sweep and cleanse and arrange it as it was before; or if not that room, then some other we have seen, so that we know what should be done. We reform a man when we put off what evil he has taken on, and bring him back the pure humanity whereto he was born; or if not him, then other men in whom we have understood manliness; or if not that even, then to our yet older imagination of manhood in God's image. We reform a church by doing away with such accretions of ceremony or error as encumber the true ancient faith, or a government by setting up again its original energy and honor. Always there is the same idea of looking back to an ideal, of seeking in the past for what a thing should be, of setting strayed feet again upon the way; but for us to know that way, the road must have been there. Only through meaning this has the word come to mean improvement. But what has this to do with destruction and disturbance and the upsetting of familiar things? What has become of the wild-eyed reformer now?

WHY, simply this: you can not sweep without raising dust; and the dust gets in your eyes; and a grain of dust there calls attention to the disturbance you are creating and obscures the real and reasonable purpose to which that disturbance is but incidental. The cat, cleanly as she is, will deeply resent such interruption of her repose; the spider can not be expected to approve the elimination of cobwebs; and the child will snatch the broom and with wild eyes and floating hair swash gleefully about, enjoying dust for its own sake,—nay, even confusing it with cleanliness. So it comes to pass that the change which is incidental to reform, the necessary clearing of the way, arrests and impresses more than the reform itself, and the irrelevant appears of most importance.

IT was said lately that our revolutionary forefathers were at one with the Mexican revolutionaries of to-day. That is not merely untrue; it is the opposite of truth. It is the kind of superficial stupidity common among rheumatic minds which move with pain. Of course the two were alike lawless and in revolt against authority, but there the silly likeness ends. The men of '76 were concerned with demanding a certain form of government. It was over two thousand years old, and they knew precisely what it was. They were lawless to the least possible degree and in the cause of law. Whereas the modern rebels have neither the knowledge nor the power to set up an ideal. They abhor existing injustice only; they are concerned blindly to rebel. The one is in effect anarchy; the other was a true revolution, for revolution means turning back.

ALL the good things in the world are very old. Goodness itself is older than the world. And the world's history is but one long illustration of the reform principle, of men seeking out of the past the elements of that goal which they will set before them; as the navigator amid the shoals and quicksands and shifting billows of the sea must guide his course by the immemorial stars. Man goes forward only by looking back, and we are what we are by virtue of remembering all that we have been. Imagine the so-called burden of the past, the chains of tradition dissolved away as our wild-eyed folk desire; imagine the whole world's memory cut off with yesternight,—and where would our civilization be? So when reformers come among you with their new brooms to sweep all clean, be sure their will is toward reform indeed, and not mere childish anarchy. By the meaning of the word you shall judge them; by their clear vision of that form which they would make, and by their remembrance thereof. For the true dream is but a memory. That is the meaning of the word "reform," and of the old story of the Garden of Eden.

"RING OUT *the* OLD, RING IN *the* NEW"

The Bride of Yesterday Took a Plain Gold Ring for Granted; the Bride of To-day Chooses the Most Becoming Ring

When a man marries, his troubles begin. He must wait patiently while his unblushing bride decides whether her wedding-ring will be simple and chaste, or elaborate and chased,—his not to reason why, his but to go and buy

WEDDING-RINGS have come down to us through the dim and dusty centuries; one can almost trace them back to the day when the first woman murmured "This is so sudden" to the first man. Those curious people who have a passion for finding out the beginnings of things say that the Egyptian women, who started so many things they had no intention of finishing, first wore circlets of gold, to distinguish themselves from the great unmarried. Their rings were carved without a seam, in the endless circle that represents eternity.

It was the Greeks, who would have their little joke, who decided upon the finger on which the wedding-ring was to be worn. They started a charming little story about a certain vein which extended right from the heart to the third finger of the left hand. The idea was too sentimental not to be popular; it spread from country to country, and, if you have a little historian in your home, you will find that in the early Christian marriages in England, the bridegroom placed a ring on the third finger of the bride's left hand. It wasn't always a gold ring; sometimes the idea was economy, not beauty, and it might be of silver, iron, brass, or steel,—even of leather, if the bridegroom had had a particularly bad season. Later on, however, nothing would do but a gold wedding-ring; it was as much a part of the ceremony as the bridegroom or "The Voice That Breathed O'er Eden." The ring might be wide or narrow as the bride preferred, but that was all the latitude she was allowed.

THE MODERN BRIDE ENTERS THE RING

The bride of to-day, however, does not take for granted a simple and chaste circlet. She has a veritable embarrassment of wedding-rings to choose from. It used to be consideerd radical to the point of bohemianism to own a wedding-ring different from all other wedding-rings; now it is thought conservative to the verge of bourgeoisie to have a ring like every other bride's.

In the first place, the modern wedding-ring is of platinum. You see, the bride's engagement ring, as well as all her other jewels, is set in platinum, and we have always heard that consistency and jewels are synonymous. Some rings are as plain as the gold ones used to be, and some are chased in the most intricate of designs. There is one, called the "Venus ring," which is chased with myrtle leaves,—myrtle was dedicated to Venus, you know, and there is another, the "Priscilla," which is a slender gold ring, banded with the whitest platinum. Or, if a bride feels that way about it, she may have a ring set with diamonds. She may even have a flexible ring, if she feels that it is essential to a happy married life. There is one flexible ring of platinum in each tiny section of which is set an exquisitely cut diamond—really, a ring like that makes it wonderfully easy to promise to obey.

Shall her ring be plain platinum, chased with myrtle leaves, set with diamonds, or flexible and set with diamonds

AS SEEN BY HIM

Instead of Breaking Our Freshly Made New Year's Resolutions, We Shatter Tradition and Leave the Resolutions Unmade

IT was once the fashion, and a fashion which stayed with us a long time, to make new resolutions at the first of the year. We were supposed to have sinned by omission and commission, and regularly we turned over the leaf and beheld before us a clean page. Those were the days when we were willingly ignorant, and when we made ourselves believe in Christmas card maxims. The iron had not yet entered our souls. We cherished humbug and closed our eyes to the most flagrant fraud. To-day we have to thank civilization, the latest educational methods, and, obviously, the telegraph (wired and wireless), the telephone, the motor, and the motion picture for our complete enlightenment. There are no family skeletons, because our most modern homes have not grandmothers' closets in which they could be locked and from which they could escape now and then, to our dismay. There is a why and a wherefore to everything, and the very babes of this era, almost as soon as they begin to take notice, know why and where and how the wheels go round.

So, in this modern spirit, I can not turn back to the old rut. All the traditions have been shattered. Only the other day, when walking down Broadway, that much over-advertised village main street, I heard a young man say, when chided by a comrade for refusing to lend ten dollars, "Aw, you don't catch me playing the good Samaritan these days. It don't pay." It does not, evidently. His explanation reflects, not absolutely but partly, the spirit of 1917. We are a practical people.

I always make a tour of the town when the season is on. This year, I took along dear old Uncle George and a British crony of his, who was over here from London on a flying visit. We dined in one of the numerous "rooms" at one of the big hotels,—I am not going to say whether it was a crystal room or a rathskeller or a garden. They are all very much alike. The Englishman could not accustom himself to the glare of New York after the darkness of London. There were Italian waiters, who should have been fighting for their country (one seldom sees a French or an English servant nowadays, or a German either, for that matter), and musicians twanging at semi-barbaric dance tunes of savage islands and the Bronx, and there were many youths and more old men one- and side-stepping with the very last variety of *poulettes*. The girls were of the undefinable species which puffs cigarettes incessantly. They might have been innocent débutantes or sophisticated chorus girls, or innocent chorus girls and sophisticated débutantes—the rule is a good enough one to work equally well both ways nowadays.

(*Continued on page 96*)

PERSIA FROM WITHIN THE INNER CIRCLE

The West Ever Puts Its Best Foot Forward, but Those Who Would Know the Best of Persian Social Life Must Seek It Out Behind Many Barriers

By MADAME ALI KULI KHAN, MORAVEH-ES-SULTANEH

WHOEVER has partaken of the generous abounding hospitality of the Persian women can never in any land or country forget their kindness, nor cease to be grateful for their loving gentle courtesy.

The first Persian woman of fashion who entertained me after my arrival in Persia, lived in Batoum in Caucasia, on the shores of the Black Sea. I shall never forget her loveliness of face and form and her grace. She was as erect as the cypress tree, *mesle sarv* as the Persian poets sing. After the manner of Persian women, she was uncorseted, and her free and willowy motion was a revelation to my western eyes. She was stately, aristocratic, of rare dignity and real charm. Her dress of pale blue silk was trimmed with bands of black velvet, upon which was the lovely *zirdoozee* embroidery of roses sewn in real pearls, with the stems and leaves in pure gold and silver thread. When she rose to glide about the salon, like some willowy, towering, young cypress, she threw a long soft piece of silk over her snowy veil, which completely enveloped her; this is called the *chador namaz*, that is the house or prayer chador. In some indescribable fashion she would catch up the silk deftly with her hands and with a single graceful gesture gather it into marvelous folds and lines as she moved swiftly about.

Photograph by Buck

Out of her own delightful experiences of diplomatic life in Persia, Madame Ali Kuli Khan, of the Persian Legation in Washington, has written of the social life of the Persian women of rank. Madame Kuli Khan wears in her hair a band of the beautiful Persian embroidery known as "zirdoozee," always done in gold and silver thread and seed pearls on velvet and always in a rose vine design

TITLED WOMEN OF PERSIA

Her title was *Khanom Khanomha*, The Lady of Ladies. This poetic or spiritual significance is notable in many of the names and family titles bestowed upon Persian boys and girls; one means "The Servant of God, the Merciful One," another signifies "The Lady Rose." The Shah bestows state titles upon many of the high-born Persian women, such titles as *Vajeehed Dowleh*, the Beauty of the Empire. The title very graciously bestowed upon me (although I am not a native Persian) was "Moraveh-es-Sultaneh, which means "The Life Giver of the Empire." These titles are accompanied by a charter, and as only royalty or some woman who has achieved distinction in the eyes of the government may receive them, they are individual titles and may not be inherited by one's children.

Amongst a host of charming experiences during my years in Persia, I recall a visit to the mother of the Queen of Persia, which took place eight years ago, when the fashion of the old régime still obtained and the day of the constitutional movement was only beginning. Manners were more ceremonious and conservative then than now. With two foreign ladies as chaperones, for I myself was then wearing the Persian chador and veil, I drove to the great Park of the Princess, in Teheran.

It was spring, and we drove in through the great gates,—all Persian gardens are surrounded by high, brown, earth walls,—past the saluting soldiers at the guard house, and along the avenue bordered on either side by plantations of blossoming fruit trees. Snowy white and fragrant were these trees, with here and there a pink flowering almond or peach tree while the *argavaneh*, or purple tree, so prolific of blossom in the Persian spring landscape, bloomed everywhere.

After a long drive through the orchard plantations, we reached a tea-house and descended from the carriage. The tea-house consisted of a small anteroom and a large salon, in which was a pool with a very beautiful onyx basin filled with clear water, in which goldfish swam; wonderful rugs, iridescent as the plumage of a dove, were spread upon the floors. A lady in waiting received us here and conducted us across a little rustic bridge arching the stream at the edge of which the tea-house stood, to the reception tent. The great roof of this tent and one side which was let down to screen the guests were superbly tapestried with embroideries. Rare carpets of rich beauty covered the floors, and dozens of tiny gilt chairs stood about. Broad beds of Persian tulips deeper in hues of yellow, scarlet, pink, and white and much larger and handsomer in bloom than those of the west, bordered the tent.

TEA WITH THE QUEEN'S MOTHER

Several ladies in waiting brought us sweets and tea and the sherbet which is an indispensable part of every Persian fête. Soon a dynamic presence made itself felt, and instantly we rose to our feet, looking towards that black-eyed, little, patrician lady, the Queen's mother, who, preceded by a tall eunuch and followed by about thirty women attendants, advanced towards us. During the pleasant visit with her, the Queen's brother of sixteen was present and also her father, who bore a striking resemblance to his recently deceased brother, Mozaffer eddeen Shah. He was at that time the Minister of War and Commander in Chief of the Army.

Later, I visited with the young Prince and a lady in waiting a beautiful palace in the Park, where there is a vast salon divided into three aisles by many branched crystal candelabras of immense size. These branches hold tiny cups of olive oil, each containing a little floating wick, for electricity is not yet ubiquitous in Persia. Around the four walls extends a frieze made up of portraits of every monarch of Persia since history began, each in the dress of his period. Lofty windows give upon fair views of the great Park, with its lovely flowers and groves and fountains, and in the far distance one sees the graceful outlines of the snow-capped Elbourz mountains.

In Teheran one afternoon in 1914, I accepted a most interesting invitation to what would have been an unusual event even to a Persian woman. It was to take tea with the chief women of the famous Bakhtiari tribe, at their beautiful home in Teheran. Arriving in the lofty salon of their palace, I found waiting us a large circle composed of fifteen or sixteen Bakhtiari women seated on comfortable chairs and sofas imported from France. The head of this war-like wealthy tribe is Sardari Assad, one of the fathers of the new régime. His very beautiful wife, whose dark brown hair was not even streaked with gray, sat at the head of the circle; near by was his wife's venerable mother, and the rest of the group was made up of immediate relatives.

THE FAMOUS BAKHTIARI WOMEN

All the women wore deep blue veils over their heads, half concealing, half revealing the many tiny braids into which all Persian women braid their hair. Each wore, also, earrings and a bandeau of beautiful precious stones. Tiny tables stood before them all, and servants softly came and went serving tea, rosewater ices, and engaging cakes and candies. As the day was warm, negro women in the background waved long-handled fans, such as are to be seen in the pictures of Cleopatra's court. Conversation was very easy, and the kindly heart-felt hospitality of the east would have warmed the heart of even the shyest of guests.

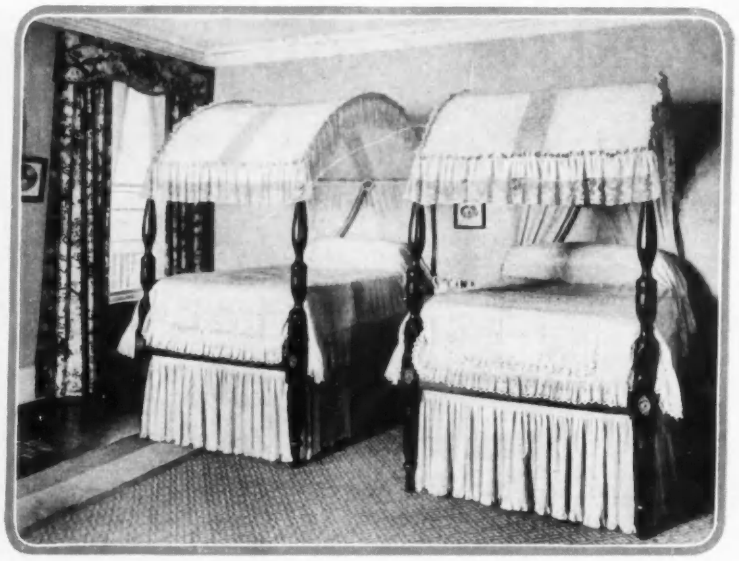
It is sometimes forgotten by the foreign visitor when he drives through a Persian village and its bazaars, that he is looking not at the best the village has to offer, as might be the case in Europe or America, but at the worst. He forgets that whereas, in the west, we "put our best foot forward," in the east, the wealth, the treasure, and the beauty is hidden and concealed. It must be sought, like the pearl in the ocean; it is there, but it is never obvious.

A day in a Persian home is full of poetry. The ordinary home consists of a series of one-story buildings built around courtyard gardens, or *hayats*, which are open to the sky. The outer gardens and buildings compose the *beerooni*, or men's quarters, and the inner buildings and gardens, the *anderooni*, or women's quarters.

To-day, the Persian of refinement has but one wife, and the family ties are deep and intense. So, too, is the tie of blood relationship. While the custom of a man's taking more than one wife still exists in certain provinces in Persia, it is no longer in "good form" from the Persian point of view. In the hundreds of Persian homes I have visited, I did not find two wives in any family. While Mohammed permitted four wives, in the ancient barbarous days of the Arab nation, as a reform measure, yet nearly all Persians to-day apparently agree with the witty Persian who remarked that, as for him, one wife seemed almost too much for any man.

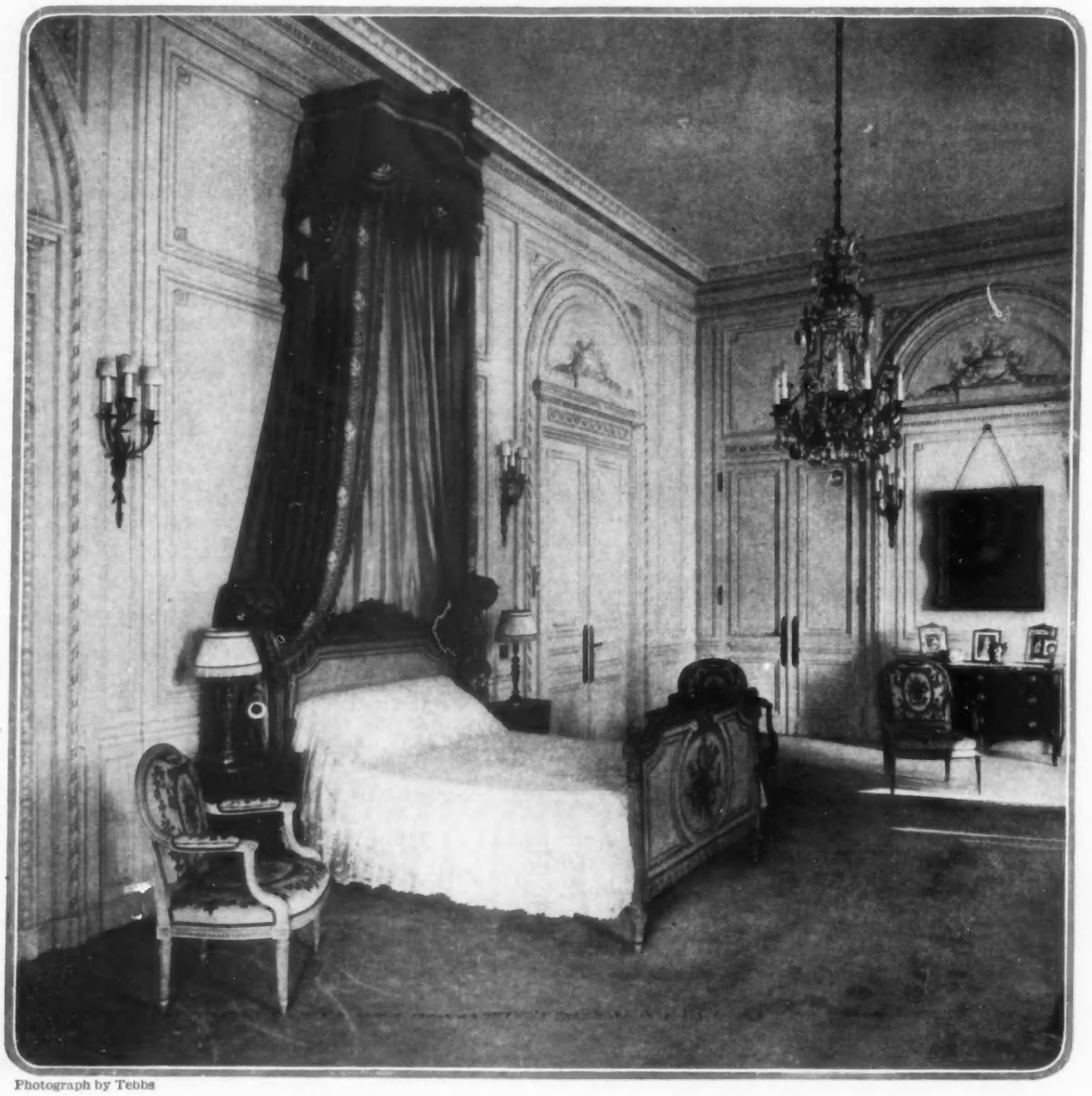
To separate the *beerooni* from the *anderooni*, a brown leather curtain hangs over the entrance to the women's quarters. No man save the husband ever lifts this curtain or passes behind it. This is an unwritten, inviolable law. Men servants never see their mistress' face unless they are old or exceptionally privileged through having been born in the same household. In every household of royalty, a eunuch is at the

(*Continued on page 104*)



(Left) In the magnificent days of the first Stuart kings of England, the "haute noblesse" slept in such beds as this, which is now in the home of Mr. Chamberlain Dodds. The frame of the bed is entirely covered with prune-colored damask, and a rich damask curtain hangs straight behind the head. As befits a bed of this richly elaborate type, the cover is of a very beautiful filet lace, spread over a cover of prune satin

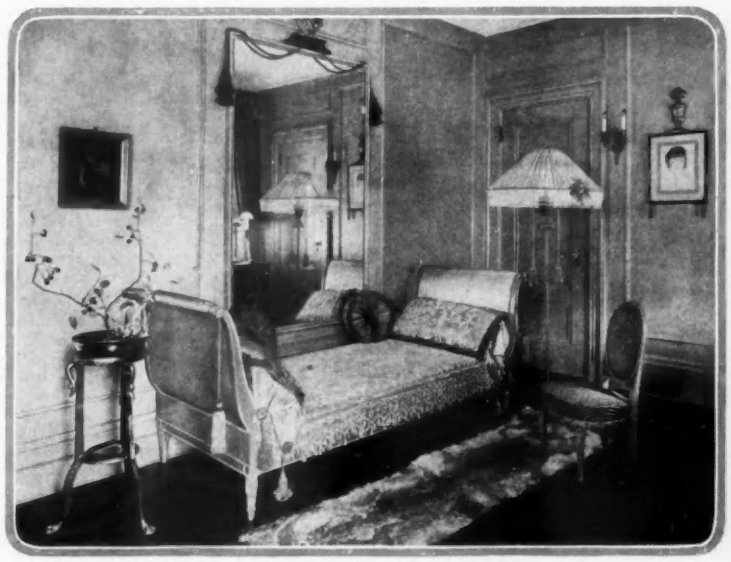
The sobriety and dignity appropriate to colonial four-posters is well expressed in the lace and linen spreads and canopies of these twin four-posters of curly maple in the country home of Mrs. Oakleigh Thorne. The canopy and the valance are both of fine white linen edged with a fine Valenciennes lace. The bedspreads are of filet lace inset in linen and surrounded by Cluny lace. The ruffle is of English embroidery



Photograph by Tebbs

Ever since the days when Louis XIV ordered the famous lace bedspread which may still be seen on his bed at Versailles, the lace spread has been an established factor in the dressing of beds. The delicate furnishings of the Louis XVI period demand a lace of exquisite delicacy and fineness, such as the point appliqué which is used on this bed in the home of Mrs. James B. Duke. A center medallion surrounded by an elaborate design patterns the spread itself, and the wide flounce is also of intricately patterned point appliqué

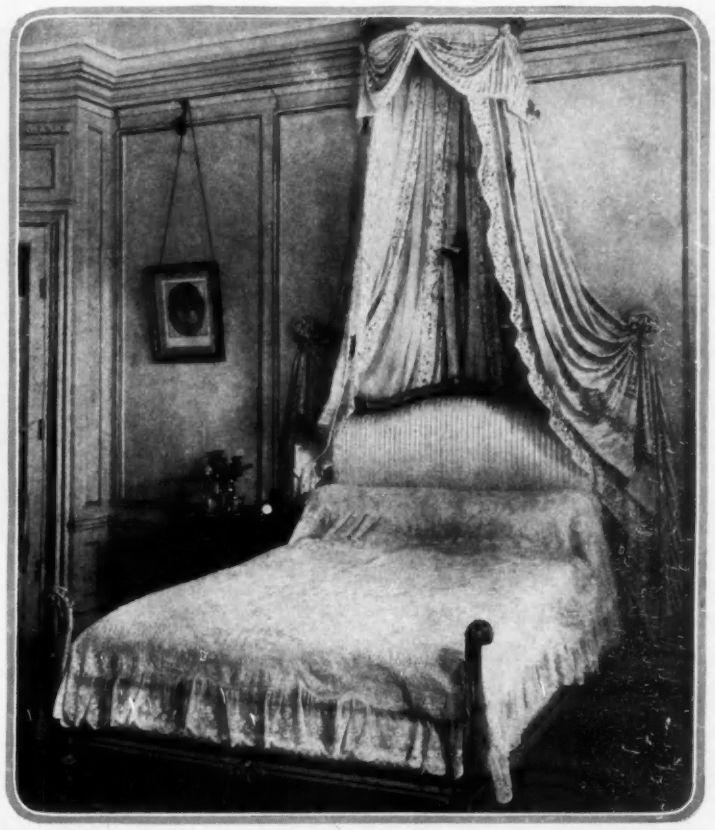
IN THE MATTER OF BEDSPREADS, LACE IS A FORMIDABLE RIVAL TO SILKS, SATINS, AND LINENS



Four photographs from Johnston-Hewitt Studio

That picturesque affair, the Récamier bed lends itself admirably to a recherché treatment. This Récamier bed from the house of Mr. Chamberlain Dodds is painted an old-blue, lined with green and gold and upholstered in yellow satin. For the cover, a filet lace of rather simple design was selected and laid over yellow satin. The bolster pillows are of yellow satin and filet lace, and the round pillows are of orchid taffeta

(Right) In this French gray room of Madame Frances Alda, satin striped taffeta in flesh pink forms a background for an unusual and lovely spread made entirely of beautifully embroidered Brittany peasant caps, joined together with Valenciennes lace. The exquisitely fine embroidered flounce is short enough to show flesh colored taffeta between spread and bed. The canopy is lined with white net and Venetian lace



On the principle of the patchwork quilts which were the joy of an earlier generation are made the lace spreads on these twin beds in the home of Mrs. Edward T. Stotesbury. The squares are, alternately, filet lace and English embroidery, and filet lace edges the spreads. This combination of lace and embroidery extends beyond the beds to the pillows on the day bed. The beds are painted French gray and old-blue, and the typically French canopy is of blue brocade. The paneled walls are painted French gray and inset with decorative flower paintings

THE LACE WHICH COVERS THE BED MUST BE CHOSEN WITH CARE TO ACCORD IN PERIOD AND IN CHARACTER

© Miss Johnston—Mrs. Hewitt

ART IN CURRENT EXHIBITIONS

IN the art of to-day, few nations can present a stronger showing than Spain. It is therefore matter for congratulation that New York, even in the midst of these war-time lean years in art, should have such extended opportunity to view the work of one of the leading contemporary painters of Spain, Ignacio Zuloaga. Some forty-five canvases —the largest number ever shown at a single exhibition of Zuloaga's work— comprise this collection, which was placed on view at the Brooklyn Museum on December 5 and which will be shown at the Duveen Galleries in New York during January. These paintings, which illustrate fully the latest phase of Zuloaga's art, have been collected in Spain, France, and other parts of Europe, largely through the efforts of Mrs. Philip Lydig, and many of them have never before been exhibited.

Zuloaga and his equally noted contemporary, Sorolla, who are unquestionably the two modern Spanish painters best known in America, stand at opposite extremes in Spanish art. Where Sorolla is wholesome, sane, literal, and very much a colorist,—a painter of sunshine and fresh wind,—Zuloaga is fantastic, almost morbidly imaginative, and his dulled palette casts over his paintings a shadowy gloom similar to that which oppresses the work of the earlier Spaniard, El Greco. Green, black, brown, and gray are the colors which please him best, and he accents them, in typically Spanish fashion, with vermilion. His work is vigorous, broad, and sometimes heavy, and his preference is for a balanced composition with figures silhouetted sharply against a sky of moving clouds or a gloomy landscape. He paints heavily with a restless, nervous vivacity, picturing Spanish life in varied phase, from portraits of nobility to studies in the ring at the bull-fight. His work is uneven and often careless, but at his best, he is a worthy inheritor of that typically Spanish strain, compounded of melancholy, fantasy, and indomitable energy, which lends greatness to the art of his famous predecessors,

(*Continued on page 98*)

In the presence of Zuloaga's portrait of the Countess Mathieu de Noailles, one inevitably recalls Goya's portraits of the Duchess of Alba and their hardly less famous successor, the "Olympia" of Manet

Photographs from Vizzavona

Though he differs widely in color and spirit from the great French school, Zuloaga is no less an impressionist than they. His direct presentation and broad free brush-stroke appear with much force in the portrait of the half-French, half-Spanish Mlle. Marcelle Souty

A favorite plan with Zuloaga is to place his subject thus, on a hilltop and against a sky of moving clouds. This portrait of Señorita Anita Ramirez in yellow is a companion piece to a second portrait of the same sitter in black

The restraint and severity with which Zuloaga can paint when he will, may be seen in "A Russian," one of the earlier works in the collection which is spending December at the Brooklyn Museum and January at the Duveen galleries

MAKERS *of* MUSIC

By HIRAM KELLY MODERWELL

ENDEAVORING to put its best foot forward, the Metropolitan Opera House opened its season with Frieda Hempel and Caruso in Bizet's "The Pearl Fishers," a work virtually new to this country. It is a difficult thing for the Metropolitan to put forward its best foot, or any foot at all. Running an opera is a hundred times more complex than running a theatre. The equipment is enormous; the demands of the audience are exacting; and the machinery is largely composed of temperamental human beings. The picture one gets of this gigantic institution is that of a great pyramid, built of layers upon layers of costly material, rising far above the world of everyday life, and culminating, at its very pinnacle, in—the star. The whole institution, in sort, is there in order to put the star on a pinnacle. One may question why greatness must thus be raised aloft; Frieda Hempel is as great in concert as in opera. But the opera audience wants obvious splendor.

BOX OFFICE WOES

Now this pyramid, being built of the best materials money can buy, should be a structure of great strength. But instead it is continually subject to accident. The star is suddenly indisposed — how often has our Geraldine disappointed us! A minor singer is put in the part, and grumblings arise all over Manhattan. Or another opera is hastily substituted, and there is chaos at the box office. Manhattan quite calmly expects that the greatest singers of all nations shall be at the Metropolitan; it simply won't hear of anything else. And if by chance a season offers only a dozen or so of such singers, angry growls are heard among the newspapers. Then there must be so-and-so many new works each season, and a large number of operas presented in any given month. And all the while the machinery is supposed to grind smoothly and noiselessly. If it only were a machine, things would be fairly dependable. A crank moves when it is turned; but an opera singer moves in her mysterious ways morning and night.

AN UNSTABLE STAR

One looks again at the pyramid and sees it this time as a pile of human beings, squirming and crawling. The poor star, standing statuesquely at the top, is in a most precarious position. Beneath, next to the ground, are hundreds of menials, little seamstresses working for a few dollars a week, ushers, stage hands, and assistants. Dozens of little ballet girls cluster about Mme. Galli, waiting their chance, perhaps years hence, to appear on the stage. In Milan, scene painters are busy daubing huge canvases for a new "Tosca" or "Faust." The musicians of the orchestra have slaved for years in the best conservatories of Europe, and dozens of chorus girls who have said their prayers nightly before Mary Garden's picture know in their hearts that they will never be more than they are. Then, to ascend a step or two higher, what intrigue and jealousy in the secondary dressing room! (A respectful apology to the Metropolitan, which nevertheless is like all others.) That good machine, the automobile, develops a surprising amount of temperament at times. And if a machine like a motor has fits of temperament, then one like the Metropolitan has volcanoes.

(*Continued on page 98*)

In the rôle of Leila in "The Pearl Fishers," by George Bizet, Frieda Hempel proved herself one of the great coloratura singers of the world, possessed of a perfect voice, perfectly used. This opera was written fifty-three years ago, by George Bizet, the composer of "Carmen," but has never been produced in full in America until this year, when it was given on November the 13th by the Metropolitan Company as the season's first opera

One of the greatest successes of Melanie Kurt in the Wagner operas is in the rôle of Isolde in "Tristan and Isolde." In "Iphigenia in Tauris," that great opera by Gluck, which has endured a century and a half and has been so long awaited by musicians in America, Madame Kurt sang the rôle of Iphigenia, the maiden priestess

Photographs by Ira L. Hill

Photograph by Arnold Genthe

ISADORA DUNCAN

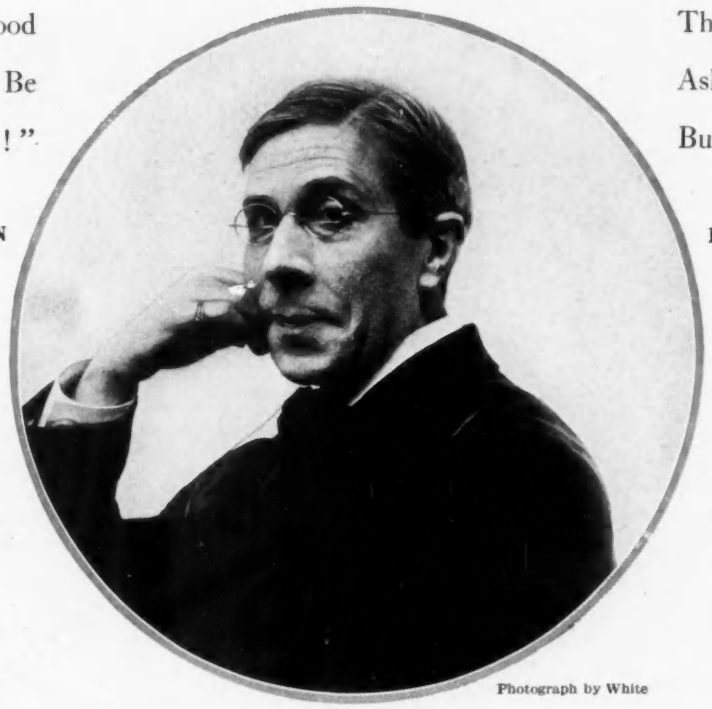
Miss Duncan has returned from her tour of South America, where she was welcomed with the utmost enthusiasm. In New York late in November, at the Metropolitan Opera House, she danced before an audience of invited guests. Her program included Shubert's "Ave Maria" and Tschaikowsky's "Symphonie Pathetique," and it concluded with the "Marseillaise," which Paul Clerget sang as she danced. She seemed inspired with the very spirit of France, as she danced in her red draperies, and the entire audience rose to its feet, crying "Vive la France! Vive Isadora Duncan!"

SEEN *on the* STAGE

Current Successes Make Good Playwrights Cry, "If These Be Success, Give Me Failure!"

The Great American Audience Asks Not "Is the Play Good?" But "How Long Has It Run?"

By CLAYTON HAMILTON



Photograph by White

George Arliss did his utmost with and for "Paganini," but it was no use. So now he is going to appear in Sir James Barrie's "The Professor's Love Story," which was produced in New York a good many years ago. The kindly old professor will be a widely different personage from those Machiavellian gentlemen that Mr. Arliss has acquired the habit of portraying

THE lack of "standards" in this country—concerning which our greatest critic, Mr. W. C. Brownell, has recently complained—has resulted in a strange debasement of the terminology of current criticism. When a new play is presented in New York, the people who buy their tickets at Tyson's and are rich enough to hire other people to do their thinking for them, are accustomed to inquire, not whether the new piece is good or bad, but whether it is a "success" or a "failure." If it is a "success," they will follow the crowd and go to see it; but if it is a "failure," they would rather stay at home and play bridge.

This system would work out well enough in practise if somebody would only take the trouble to define what is meant by the words "success" and "failure" as applied to current plays. That these words mean next to nothing, as they are loosely used at present, is indicated by the instance of "The Yellow Jacket." A majority of the busy little people that buzz about Times Square still speak of "The Yellow Jacket" as a "failure," whereas, by any reasonable standard, this piece must be pronounced the most successful play of American authorship which has been produced within the memory of people under forty years of age.

The only reason why this great and famous work is commonly referred to as a "failure" is that, when it was first disclosed at the Fulton Theatre in New York four years ago, it ran for only ten consecutive weeks. If, at that particular time, it had run continuously for twenty weeks or thirty, it would have been called a "success." Nobody would have inquired whether it had been praised or condemned by the critics, nobody would have asked whether it had pleased or bored the most cultivated patrons of our theatre, nobody would have wondered whether it had been kept on at a profit or a loss:—the mere fact that it had run for twenty or thirty weeks would have made it, in the terminology of common conversation, a "success." But let us pause to ask what has now become of the "successes" of four years ago? Can any reader even name them, without looking up their titles in the dusty records of the past? Dead and done with—all of these "successes"—and nonexistent as the snows of yesteryear: but one great "failure"—as the word is used by the busy little people that buzz about Times Square—is with us once again, alive and young and showing not a touch of time.

The career of this great "failure" is worthy of particular consideration. When "The Yellow Jacket" was first presented at the Fulton Theatre, on Monday afternoon, November 4, 1912, it was praised by every critic in New York; and, throughout the next ten weeks, it was lauded by every lover of the arts who saw it. The text was almost immediately published, and was studied in many cities where the play had not been seen. In the four years that have elapsed since the date of the original

(Right) Mr. and Mrs. Coburn did the history of the drama the inestimable service of reviving "The Yellow Jacket" at a series of matinées. Mrs. Coburn plays Chee Moo

Two photographs by Ira L. Hill

(Left) Gertrude Kingston plays the title rôle in Shaw's "Great Catherine." She is also producing Lord Dunsany's "The Queen's Enemies," and "The Inca of Perusalem," the authorship of which is a mystery, though a certain Mr. G. B. Shaw is suspected

(Right) Marguerite Leslie no longer measures her career by the reel; she forsook the movies for "The Basker." Miss Leslie is a sister of Martha Hedman, and their native Sweden which, by these evidences, is a land of great charm, is only a few years behind them

performance, the piece has been acted intermittently in nearly every section of the United States, and, this autumn, the production has been brought back to Broadway.

CONTINENTAL APPRECIATION

But the adventures of "The Yellow Jacket" in this country have been utterly eclipsed by its phenomenal career abroad. At the Duke of York's Theatre in London, it ran for nearly two hundred nights. The Chinese Ambassador to the Court of St. James's saw it so many times that even the manager forgot to count the number; and, when asked if it truthfully depicted the spirit of the orient, he answered, "It is sufficiently Chinese to make me homesick." Next, the play was translated into German and produced in Berlin, at his own theatre, by the great Max Reinhardt. This version was subsequently acted in many other German cities, and was exported, in due time, to Vienna. The success of the piece in Austria led to the production of a Magyar version in Budapest, the capital of Hungary. Subsequently still, the play was translated into Russian and produced by Stanislawsky at his famous theatre in Moscow. A French version was prepared, and was about to be produced in Paris, when the outbreak of the war occasioned a postponement; but the advent of the play in Paris is expected, by many of the leading critics of this center of the civilized world, to add a lustre to the first season that shall follow the signing of a treaty of peace. Meanwhile, "The Yellow Jacket" has been translated into Spanish by the greatest living dramatist of Spain, Jacinto Benavente. This version was received with great acclaim when it was presented in Madrid, in the spring of 1916, at the Teatro de la Princesca. Writing on the precise date of the tercentenary of Shakespeare's death, a Spanish critic, Señor Goy de Silva, said, "It must be confessed with sincere enthusiasm that 'La Tunica Amarilla' produced one of the most intense artistic impressions which we have ever experienced. . . . Henceforth we recognize two new geniuses . . . although unknown until yesterday: these are the accomplished authors of 'La Tunica Amarilla,' George C. Hazelton, Jr., and J. Harry Benrimo."

At the moment of this present writing, Benavente's Spanish version of "The Yellow Jacket" is playing to crowded houses in Montevideo, and the play seems destined to sweep successfully through all the Spanish cities in South America. Reinhardt, Stanislawsky, Benavente (and the roll of the contemporary theatre knows no names more illustrious than these) have recognized "The Yellow Jacket" as a work of genius, and have presented it to the theatregoing publics of their far-divided nations.

Yet, when Mr. and Mrs. Charles Douville Coburn essayed to show this masterpiece a second time in the silly little district that is illuminated only by the white lights of Broadway, they could not find a single landlord to house the play for what is called a "regular" run. In consequence, they rented the Cort Theatre for a series of special matinées. There is a superstition in Times Square that nobody will go to special matinées, since the "tired business man" is not sufficiently tired to attend the theatre at two P.M. Despite this superstition, "The Yellow Jacket"—according to authentic information—has played to an average of over twelve hundred dollars at every matinée. This great "failure" has attracted much more money—performance for performance—than has been drawn to the same theatre by the comparatively insignificant "success" that occupies the same stage every evening.

Four years ago, the late Charles Frohman said of "The Yellow Jacket,"—"That play will be seen all over the world." His prophecy has been fulfilled: and it is easy now to launch another prophecy that "The Yellow Jacket" will still be seen and lauded half a century from now, when most of those who read this writing shall long have been laid away in their resting graves. If the "Yellow Jacket" is a "failure," it may be said with emphasis that each of our American playwrights should go down every night upon his knees and pray to all the Muses that sit upon Parnassus that he may be mercifully shielded from the ignominy of "success" and may produce, before he dies, some "failure" so magnificent as this.

"THE YELLOW JACKET"

To describe in detail "The Yellow Jacket," by George C. Hazleton, Jr., and

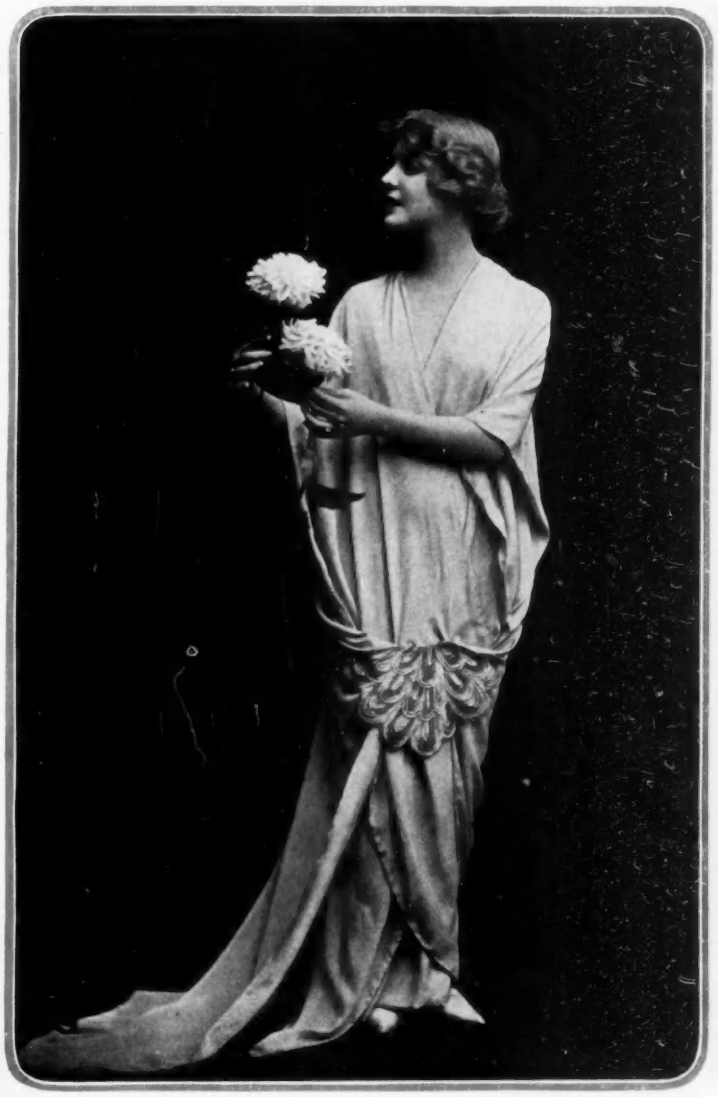
(Continued on page 110)

Photograph by Ira Hill

(Above) Ruth Chatterton plays the heroine of "Come Out of the Kitchen." She is the daughter of one of those old southern families, and she acts as a servant to the wealthy northerners who rent her family home,—behold her here in her waitress's uniform. It all ends happily, proving that all things come to her who waits

(Below) This is a moment from "Altruism," the satire which is one of the four plays on the Washington Square Players' new list of achievements. In a city which is populated almost entirely with tired business men, it is pleasant to relate that the Washington Square Players have attained the success they deserved

Photograph by White



Like the simple duplicity of woman is a negligée of orchid crêpe de Chine which is lined with salmon pink crêpe de Chine, for one side of the garment crosses the other in front, but later rejoins it amicably enough; and the train, crossing over both, meets itself in front under a fan-like ornament of gold and white silk braid

(Upper left) Over a long slashed garment of light jade green satin hangs a trailing coat of chiffon, deep Delft blue above and red chiffon below, which, before it entirely ceases being a coat, becomes a train; its sur- e is embroidered with paillettes in colors like those of a Persian rug; the belt and ornament are of straw

(Left) Clad in a Paquin negligée of medieval lines, she smiles, and a white brocaded satin reflection smiles back; for nothing in the likeness of woman could resist such a garment, from its drooping sleeves of lemon yellow chiffon cloth and circular cuffs, to the uttermost hem of its white brocaded satin coat and its lemon yellow plaited underskirt. The belt, after the way of a modern belt, is narrow

A TEA-GOWN WHICH IS PERSIAN, AND TWO NEGLIGÉES WHICH ARE MEDIEVAL, YET MODERN, FROM JACQUELINE

Photographs by Ira L. Hill.

SOME OF THE BEST LINGERIE THINKS LACE A VAIN THING AND FINDS EXPRESSION IN DECOROUS EMBROIDERY AND NEAT RIBBONS

(Right) If a strong-minded lady desires a sterner note in her lingerie she may have a tailored nightgown of flesh-colored crêpe de Chine, with collar, cuffs, and pocket of palest blue crêpe de Chine, hemstitched about the edge. For weaker more decorative moments, however, her maid may hold in reserve a negligée of deep rose crêpe de Chine ornamented with a flamboyant chrysanthemum of fine chenille embroidery in purple and green. This negligée is made of two pieces of material draped curiously to the right side where ribbons of rose satin hold the folds. The set of lingerie on the chaise longue is a chemise and drawers of à jour, the new linen batiste with its threads woven to resemble open-work. Both garments are made pleasing by the use of Valenciennes lace and insertion and by pale blue satin ribbon bows; from Madame Paula

(Below, left) An anæmic sparrow could scarce find shelter from the world in this chemise of flesh-colored chiffon. Slighted by all tucks and trimming, it finds expression in blue satin shoulder-bands and blue ribbons top and bottom. The lady discreetly wears the combination, but displays its nearest kin, a chemise of similar pink chiffon, trimmed with drawn-work and cream Valenciennes insertion and lace; combination and chemise are finished with pink satin bands and bows. A constellation of flesh-pink embroidered dots adds interest to the chemise of white chiffon cloth (at the extreme right); bands and draw-ribbons are of flesh-pink satin

(Above) Paris sends us a new brassière made of two layers of strong pink cotton net which is apparently insubstantial but is as strong as a brassière made of much heavier material. This brassière fastens in the back and has an edging of narrow linen lace around the armholes and neck

(Below) Very fine white handkerchief linen has amalgamated by means of hemstitching with circles of pink linen of a delicate shade in order to form a set of nightgown, combination, and chemise. The general effect is enhanced by a narrow piping of pink linen which is run around the edges of all three pieces, and a pink satin ribbon divided thrice in order to hold in the folds of the nightgown and form shoulder-bands for the combination. Soft plaits then hastily add themselves to the front of the gown and to the back and front of the chemise, and the set is complete; brassière and other lingerie directly below, and articles at the lower left, from MacVeady

MADAME JANE ENTERTAINS THE THEORY THAT WOMAN NEED NOT BE SUPPRESSED IN ORDER TO BE STAYED

MAISON IRLANDAISE BELIEVES THAT HIDDEN ARTS ARE WORTHY OF CONSIDERATION, AND PROVES IT

Frills of fluted tulle: this may sound like a line from a pastoral poem, but it's only the trimming on the "knickers" of a pale blue voile de soie combination, the beauty of which is further enhanced by Valenciennes lace

White linon at the bottom helped a lot; but Flanders lace, and rose ribbon, and Valenciennes insertion with tulle puffed between made the top a thing of beauty; from Maison Irlandaise

Voile de soie of rose is in its element and at its best when combined with filet and point de Paris lace. This combination proves it to the last stitch of evidence, and then elaborates its argument with bows of rose ribbon

(Below) The only thing that gives her moral support is a corset of silk tricot with a bone over the hips and a bone in the back and a trusty steel in front. A satin lining at the front between the first seam and steel, and at the back on each side of the lacing, successfully keeps the tricot from stretching

Among those who did not fail us in time of stress is Madame Jane who recently left her shop in the rue Richepanse, Paris, to come to her New York clients

Since Madame Jane's clients could not reach her because of the war, she came to them. The first of the year, however, will undoubtedly find her in Paris again

(Below) The open sesame of this corset is not necessarily a button-hook; it buttons quite as easily as a blouse. Since this corset is made of filet lace it is very soft and pliable, yet gives a surprising amount of support considering the material; it is to be worn under a negligée

(Above) One way of giving oneself stamina is by a pliable but very straight-backed corset; Paquin is fond of this one and likes her manikins to wear it. This corset is nipped in at the waist-line in front, is moderately high and comes well down over the hips with an elastic insert over the thigh

(Left) To mold rather than to coerce is the mission of an unboned brassiere of point de Venise lace and hand-embroidery

FABRICATIONS OF FASHION

Tan and Gray Head the Color Line; the Lead in Silks Is Taken by Yarn Dyed Tussurs, New Sports Satins, and Lustrous Fibre Silks; Also Present Are Velvety Wools with Soft Twills and Basket Weaves

IF, in compensation for hardships previously inflicted, fashion had deliberately set out to be kind to woman, she could hardly have been more generous than in her treatment of the two colors which she has elected to make smart for spring. Tan and gray have always been lovely when worn by rosy bright-haired youth or by gray-haired women of perfect complexion, but this year there is about the many shades of tan and gray which have found favor with the mode, a warmth and softness which gives them a general becomingness formerly unknown.

THE COLOR SCALE IN NEW FABRICS

Among the fabrics of the American makers this season, the tonalities of tan and gray are almost without number; they begin with a very light shade called pampas and include a medium shade known as clay and a slightly darker shade called burro; then they drift off into castor and two shades between castor and tan (the lighter of which is called shell and the darker, concrete), and then on into a light dull gray called platinum and a still lighter silver gray. Aside from these, there are the familiar beige and two very beautiful greenish tans, the darker of which is called verdigris and the lighter, lichen. Rubber gray will also be worn, as well as a dark tan called hazel and a greenish tan called butternut.

Next in importance to the gray and tan tones for spring are the blues, and these are varied and pleasing. They usually tone to some other color,—as green, purple, or mauve. The clear Copenhagen blue, however, is very smart, and so is tapestry blue, which is darker than Copenhagen. A new military blue, which is quite generously mixed with green as well as gray, and a shade called drake, which is somewhat on the order of a peacock blue but with much less lustre, are both good street shades. In the new sports silks, one sees much of a new blue somewhat on the order of a turquoise blue, but more metallic in tone, called Capri, after the famous Blue Grotto of Capri. For afternoon or evening wear, periwinkle blue will be particularly smart. This is a lovely color of which Paris is exceedingly fond. It is a medium light blue with an orchid cast and is the shade of the little star-like flowers of the creeping myrtle or periwinkle.

SINCE PARIS WEARS THE GREEN

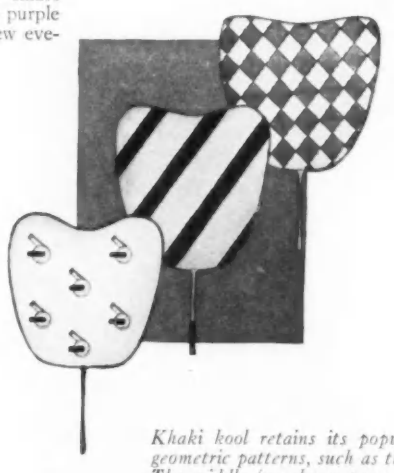
Blue spruce, which is really a green, is an excellent color, especially for motor coats or sports wear. It is an evergreen shade with more green in it than blue. Cress green is another new green and is distinctly a street shade. Jade green and apple green bid fair to continue smart for evening and sports wear, as do purple and rose. There is a beautiful new evening shade which is not the familiar rose, but is rather a light delicate petunia red; it is called minuet. A tendency towards military red is apparent, and it is likely that ruby red will also be used.

Gold will be a good sports color, and the vivid marigold also finds much favor. As substitutes for dark browns, for which there is so decided a demand at present, snuff and old-gold tones are being introduced, and these are most attractive. Old gold is especially effective in sports clothes and is seen alike in soft wools and in the new rough silk. It is a color which is many times confused with chartreuse but it is a very much softer, more becoming tone, and at the same time quite as effective.

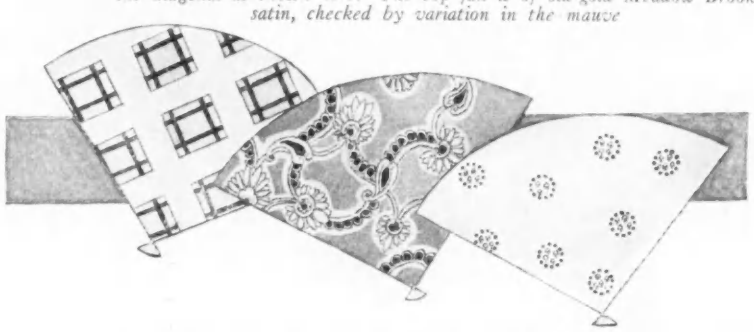
(*Continued on page 82*)

You see she is an oriental maiden, and that silk about her throat is a shantung; its ground is a deep écru and the Persian motif is of the kind seen on cashmere shawls. The white shantung below is patterned with circles of lattice work in purple and the new Capri blue. The bordered material is a very wide natural colored pongee with a Persian rug border in red, blue, yellow, and green. Those grape-like clusters of dots are in gray, and they pattern a beautifully soft mauve Georgette crêpe; silks above from Duplan

For the sports coats, which every woman must have, the soft velvety wools such as this worumbo coating stand high in fashion's favor. This is the new soft green-beige, called verdigris, and the lining is of oyster white khaki kool (for oyster white is quite as smart as it was all last season) patterned with circles of bright light green, each within an orange ring



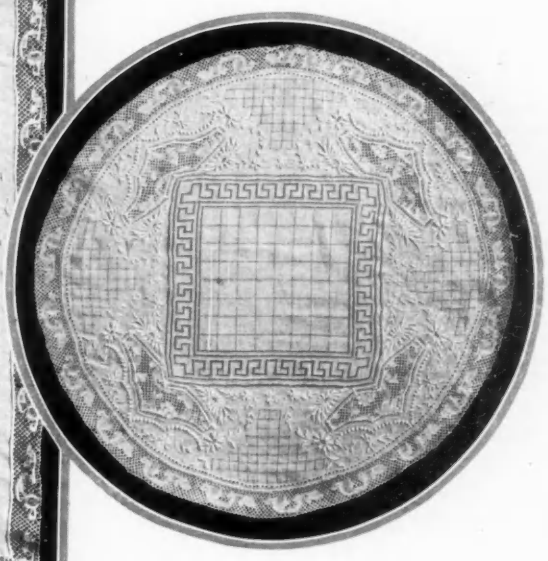
Khaki kool retains its popularity and offers a novelty in the shape of geometric patterns, such as that on the lowest fan (cerise, purple, and tan). The middle fan shows peacock-blue yo-san silk striped in gold; the stripes run vertically across the silk, though it is sometimes smart to use them on the diagonal as shown here. The top fan is of old-gold Meadow Brook satin, checked by variation in the mauve



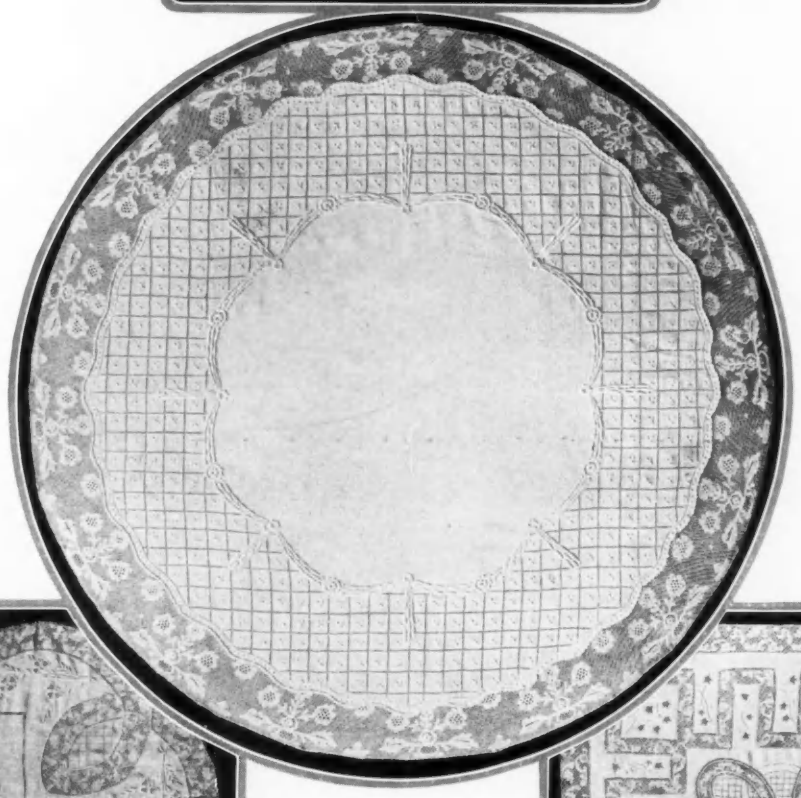
The oyster white of the khaki kool on the first fan is broken at regular intervals by a square block of gray, evenly barred with rose. Radium silk with the so-called Paisley pattern in Persian colors covers the middle fan, and at the right is a cream white shantung with a design of small conventional green trees, cerise flowered and fenced in with cerise dots

THE WOMEN OF FRANCE SET FINE STITCHES FOR THE SHOP FAIRYLAND PENELOPE, OF HER LORD FORLORN, WAS NEVER MORE DILIGENT

Above: It is a "napperon" or centerpiece, of exquisitely embroidered batiste and drawn work, bearing the mystic Persian triangle of mind, body, and spirit, and touched round its edge with a frost of Binche lace

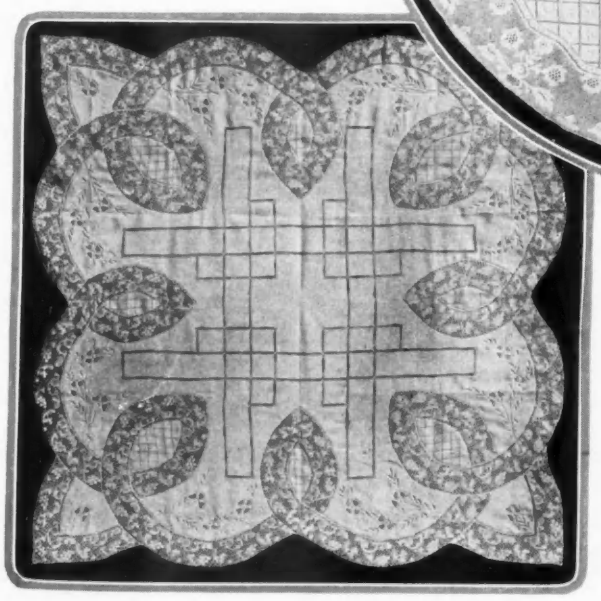


Above: The sheerest of batiste, plus embroidery and the finest of drawn work, has conspired with Binche lace medallions and an edge of the same lace, to make a "napperon" of unusual loveliness and exceptional quality

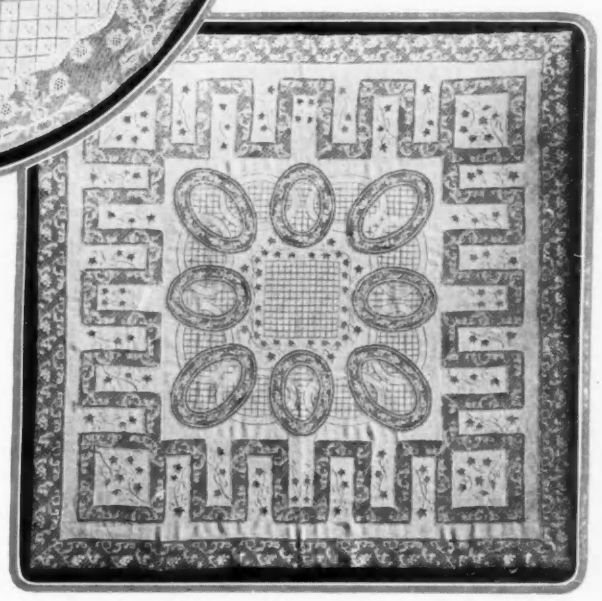


Middle, top of page: Surely, it was the prototype of this very lovely oblong of embroidered linen, with its intricate drawn work, and charming inserts of Binche lace, that inspired the phrase, "purple and fine linen"

Below: This "napperon" of beautifully embroidered batiste and Binche lace has a design reminiscent of Greek classicism; but the ovals are so Napoleonic in spirit that one involuntarily looks for the imperial "N"



Above: Decidedly characteristic of the French Empire in its simplicity and charm, an embroidered tablecloth of linen and Binche lace bears the garlands and cockades of Napoleon



Left: Beautiful as the fragile skeleton of a fallen leaf, is this "napperon" of batiste, upon which embroidery, Binche lace, and drawn-work have left their tracery

WHEREIN ARE DEALT WITH THOSE SMALL

COMFORTS SO INDISPENSABLE TO SMALL LIVES

THE first and most essential part of the layette consists, of course, of the intimate little garments, such as the knitted shirts, bands, flannel gertrudes, nightgowns, and diapers. The selection of quality and weight of materials should depend on the climate; however, all wool merino, mixtures of cotton and wool, or silk and wool, are usually used for the knitted articles. It is in the lingerie part of the layette that the mother expresses her own taste. Here she may use the finest of nainsooks, percales, linens, and batistes from the French looms and rare laces and dainty hand-embroideries.

One of the newest and most interesting changes in the baby's dress is in the length. The average dress is now twenty-eight inches long, and the christening robe is usually about thirty-seven inches long; in contrast to this, the baby's first frocks of only a few years ago were of endless length. The bonnets are ordinarily made to match the long coats of fine wool or silk for autumn and winter wear, and fine lawns and silk batistes are used for the warmer weather. These caps are usually very simple and are trimmed with tiny tucks and real Valenciennes; they tie with white satin or lawn ties.

Simplicity does not rule so rigidly in the nursery furnishings as in the baby's wardrobe, and if the young mother chooses the wicker bassinet in preference to the metal crib, she has ample opportunity to indulge in frills of laces, tulles, ribbons, and satins. The tiny wardrobe baskets which hold the baby's clothes and other articles are trimmed with flowers and ribbons in either blue or pink.

Second only in importance to the baby is the nurse, who makes a charming background in her uniform of white linen-finished cambric (sketched at the lower left on this page), with the new gathered skirt; the belt and the one plait cover the buttons and prevent them from pulling the tiny curls. The neck is high, and, like that of the trained nurse, this smart and correct uniform for a child's nurse has surgical sleeves, which conveniently unbutton and turn back when desired.

The nursery maid wears in the morning a more practical uniform of colored chambray, donning her white dress when all the menial tasks are accomplished. This uniform, in a very good quality blue chambray, is sketched at the lower right on this page; it may also be had in pink, gun-metal, tan, and lavender. It has a turned-down attached collar of linen-finished cambric. The skirt is the new gathered model, and the waist has one plait and the usual surgical sleeves. With this dress is worn a five-gored apron of good quality cambric, made with a deep hem and a separate bib.

(*Continued on page 96*)

(Above) What with an embroidered coat of cream-colored corded silk with cap to match and a carriage robe of the same material equally embroidered, the tout-ensemble is indeed most satisfactory

A mere morsel of a bib is made of French nainsook and is held snugly to a restless body by a ribbon run through a narrow embroidered band

A white linen nurse must be smart, too, in her immaculate way. This linen-finished cambric uniform with high neck and buttoned sleeves is completed by a fine cambric cap; uniforms from Hays and Green

A French nainsook christening gown, very long and exquisitely embroidered, has real Valenciennes lace at the neck, cuffs, and hem; infants' wear from Gebrüder Mosse

For the nursery maid a chambray uniform is highly practical and becoming as this trim person shows. It may be had in several good colors, and with a white cambric apron and cap is absolutely correct

FOR THE HOURS WHEN WOMAN NEITHER TOILS NOR SPINS

ACCESSORIES TO IDLENESS TAKE DELIGHTFUL FORM

If one could see the back of this white chiffon negligée, a pink chiffon panel from shoulder to heel would be revealed. Pink chiffon also forms an apron in the front; Valenciennes lace trims neck and sleeves. The cap is embroidered net and duchess lace

NEGLIGÉE AND LINENS FROM GRANDE MAISON DE BLANC

(Below) Those who have not inherited the ancestral sheets of hand-woven linen may buy a very charming modern substitute trimmed with à jour hemstitching and an elaborately embroidered monogram

(Above) In moody moments or when day dreaming seizes one, it is pleasant to retire from the world under a chaise longue cover such as this, which is trimmed with Valenciennes lace and is to be had in several pastel colors

(Below) A satisfactory method of hiding one's sorrows would be to slip under this cover of changeable taffeta and to leave no visible sign of one's identity but a beautifully embroidered monogram in the center

An eighteen-inch pillow of very fine linen has a center in which the familiar theme of Bacchus and bacchante is depicted in point de Venise lace. This pillow may also be had in a 14 by 18 inch size

THE WAYS OF STAYS

"My Frock, I Don't Mind It; It's What Goes Behind It." Figures Were Made Before Frocks

Whether one wishes to dance the night away or must spend it instructing the jackdaw, a low-cut corset of white flowered silk and set-in Cluny lace is the proper beginning

The woman who rides and skates—and this year every woman does—must have this corset. It is of imported tricot; elastic webbing is added to give perfect freedom

(Left) For the comfortable hour before dinner, or any comfortable hour, comes a round gold and blue silk pillow; (right) a flat wisteria pillow

(Center, above) If one has a white satin corset (for satin is a very smart corset material), one is proud of it whether 'tis worn morning, noon, or evening

"IF you were to ask me," said a well-known corsetière, "what is the correct type of corset at the present moment, I should be at a loss to say. I am making as many different types of corset as there are different types of women who come to me to be corseted. Most of the corsets are low, although some women, particularly older women, are wearing a fairly high model. Most of the corsets are supple and flexible, but the number of staunchly boned models I am making is greater than it has been for several seasons past."

Chemise frocks notwithstanding, the New York woman has as yet shown no disposition to alter her method of corseting, and the new spring corset models forecast no marked changes. There is one point, however, to which any woman who essays to wear the chemise gown must give religious consideration; that is, the hips. They must be small, if the straight loose frock is to be a success. The proportion of American women who have so far adopted the wide-waisted frock is not very large; since it is in the mode, however, it is receiving careful consideration from the corset makers.

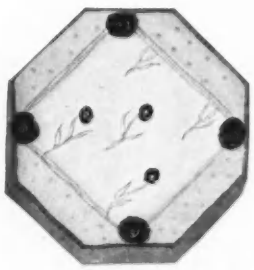
With the smart tailored suit and afternoon gown, a figure with slightly curved lines appears to best advantage; for evening dress, the waist measure is increased; to corset the figure too firmly for evening dress is a serious error, for this forces it into lines which are neither esthetic nor smart. An excellent type of evening corset, made of silk flowered white brocade and Cluny lace, is sketched at the upper left corner of this page. It is very low, and so straight in line as to allow plenty of room at the waist. The corset next it may be adopted for either morning or afternoon wear; it is made of an excellent quality of white satin, for satin is being used to a constantly increasing degree by the good corset makers. The corset of blue figured silk brocade at the bottom of the page gives a graceful contour for a tailored suit, and at the upper right is illustrated a new sports corset of an excellent quality of mercerized tricot.

A distinct novelty has recently been brought out in the way of corset and brassière combined. The garment is a medium long, medium high, and lightly boned corset; to it there is attached, at the top a soft bust supporter, which is unboned and which has two narrow straps across the shoulder. It has a medium full skirt, confining the hips but permitting plenty of freedom.

The shortage of fine corset material has become a serious consideration with the good corset manufacturers, just as the increasing cost of steel and cotton is forcing the makers of less expensive corsets either to raise prices or to substitute an inferior article. Many women who are used to the fluctuating prices of other articles of dress have for many years obtained a certain quality of corset for a certain expenditure. It will, therefore, surprise them to learn that they must either pay more or be content with less, for the makers can not, of course, control conditions; they can only do their best to meet them.

Of blue figured silk and higher over the shoulder-blades than in front, this corset is for wear with a tailored gown. The waistline curves in a little, but the garment is very comfortable. Corsets from Madame Irene

A soft box of a pillow makes its sides of black satin and its top of dull rose silk with an embroidered circle in blue, green, orange, and rose, and another inner circle of black satin with gold braid and tassel



On a rose satin square are three—flowers, we dare call them—embroidered in green and gold. Outside lies brocaded gray velvet, and a-down the eight sides goes dull blue velvet; pillows from Altman

SMART FASHIONS *for* LIMITED INCOMES

In the Matter of Economical Buying, January Ranks above All Other Months of the Year, and That Not Only in the Matter of Lingerie But for the Sterner Stuffs of Frock and Suits

If for afternoon, the spirit craves charmeuse, the mode allows, nay, gently insists upon one's gratifying the wish, for charmeuse, like satin, has "come back"; a burgundy charmeuse may be trimmed with beige soutache and collar and cuffs of beige satin

January is the season not only for lingerie sales, but for the economical buying of the stuff of suits and frocks, and the wise woman may then make limited means do unlimited wonders. Tweed, cheviot, or gabardine would be suited to this suit on tailored lines

IT is well to remember that at this time of year most of the New York shops offer extraordinary values and an economical woman will not let such opportunities pass unheeded. Not only the latest winter materials, but materials which are appropriate for spring and summer are all to be found at this time, at prices very much below what the usual prices are.

A SUIT FOR TRAVELING

Sketched at the upper right of the page is a model which might be used as a traveling suit now and which will still be correct, both in style and material, for use later in the season. This suit might be made up in navy blue men's wear serge, in gabardine, in tobacco brown or beige English tweed, or in cheviot. The coat, which is sleeve length, is loosely plaited at the back and front in invisible plaits. The narrow shawl collar of the material is caught in the middle of the front under a short and narrow belt, which fastens with two buttons at the side front. If the suit is of tweed or cheviot, the buttons may be of natural polished wood; with other materials, they may be of the material or of black bone. The sleeves are wide at the wrist, slit open to the elbow, and held together by a narrow band of the cloth; at either side are three buttons and stitched buttonholes. The skirt is plain and circular and has at the back and front a small inverted plait, which, like the sleeves, is finished with buttons and buttonholes.

The coat dress that sprang into favor last summer shows signs of being popular this spring. That illustrated in the lower left corner of the page has pleasant originality. It is of taupe wool jersey; and the side pockets and the edges of the collar and cuffs are embroidered in silver and bronze threads. The blouse slips over the head and is fastened at the front and sleeves by a narrow lacing of bronze silk braid, run through silver eyelets. The belt, which is of the jersey, fastens at the side. A straight semi-full skirt, shirred at the waist, completes the costume. A frock like this would be very smart for indoor skating; with it may be worn a hat of suède in the bright flame red known as nasturtium or one of jade green velours cloth.

The one-piece dress that has so established itself this past season, will doubtless stay with us for some months to come. Some of the one-piece afternoon dresses shown in the latest importations are of silk crêpe, plain and figured; the plain crêpe is better suited to winter wear. At the lower right on this page is a design admirably suited to crêpe of the deep plum color which is so much in favor this season. It is a model simple enough yet smart enough for any daytime wear. The fulness is caught at the normal waistline under a belt made of rows of soutache braid in a shade to match the crêpe. Motifs of soutache braid and narrow tucks of the crêpe are used as a finish at the bottom of the skirt, and small round buttons go down the front in groups of three. The sleeves are tight at the top and hang from the elbow in a deep circular ruffle. A deep ruffle collar is edged with a bias band of the silk crêpe.

The coat dress continues to occupy its share of the foreground; this model in taupe jersey has followed the fashion for metals and embroidered itself in silver and bronze. Bronze silk braid laces through silver eyelets to hold the slip-on blouse

It was a one-piece dress braided in soutache; so far it kept up to the rules. Then it went the mode one better, for it has a belt, as many one-piece dresses do; silk crêpe in the favored deep plum color would be an excellent material

THE RETURN OF CHARMEUSE

Illustrated at the upper left on this page is an afternoon dress which would be very pleasing in burgundy charmeuse; and it is to be noted that with the return of satin comes the return of charmeuse; collar and cuffs of beige satin would be pleasing for this frock. The long straight bodice is belted back and front with beige motifs in braided stitching, and on the shoulders the same motifs are used with good effect. Beige soutache braid buttons form a straight rank down the front. The skirt is plaited at the sides and back, but hangs in soft folds at the front.

The materials suggested for these frocks are all to be found at the January sales in the New York shops, and the woman of limited means will be wise to consider them, for one may buy them without hesitation; their popularity for the season is assured. There are also new high-crowned hats which one will wish to note —black, beige, or gray, in satin antique, satin, suède, or moire ribbon.

IN THE BEGINNING—LINGERIE

With the January Sales before Her, the Smart Woman's New Year's Resolutions Largely Concern the Basis of Her Wardrobe

(Above) A nightgown of flesh-colored crêpe de Chine has hemstitched bands of flesh-colored Georgette crêpe at neck and sleeves. Wide blue ribbon and narrow blue ribbon trim it charmingly; $5.95

(Above) A nightgown of fine white batiste is extremely well cut and made entirely by hand; $1.95. A plain chemise or an envelope chemise, as well as drawers may be had to match; $1.95 each

(Above) A nightgown of sheer white pearlin is made by hand, hand-embroidered and buttonholed at all its extremes; $4.50. A plain chemise or an envelope chemise to match may be had at $3.95

(Right) Even the machine-made garments may be of fine material and charming design, and an example to prove it is this nightgown of white batiste and narrow Valenciennes lace ruffles and insertion; $1.95

(Left) For those women who favor crêpe de Chine lingerie is this flesh-colored envelope chemise; $1.95. The skirt to be worn beneath wash frocks is of white sateen with embroidered edge and dots; $1.50

Pearlin, an English material even finer than batiste, is the material of this nightgown, embroidered by hand both in back and in front; $6.95

THE January lingerie sale has become an essential part of the life of every shop. This year the lingerie for the sales is distinguished not only for its beauty of design, but for the excellent quality of its material and its trimming. The materials include crêpe de Chine, washable satin, Georgette crêpe, and chiffon, and in the cotton fabrics, fine batiste and sheer pearlin, which is an English material much like batiste, save that it is even finer. Crêpe de Chine seems as popular as batiste, while washable satin is extensively used for petticoat tops and underbodices.

Extremely good values will be offered in this season's sales of hand-made and hand-embroidered lingerie. In former years, one could rarely find comparatively inexpensive nightgowns or envelope chemises which combined fine workmanship and sheer materials, unless one paid far more than one need pay now, even for a very sheer batiste or pearlin garment, trimmed with the finest hand-embroidery.

The garments made and embroidered in the Philippine Islands are exceptionally fine in workmanship. The inexpensive pieces differ from the most costly only in the quality of the materials and in the amount of embroidery or other trimmings used. The embroidery and the hand-stitching which is used to put the pieces together are equally fine in both grades of lingerie.

Even the machine-made lingerie in the January sales of this season is made of exceptionally fine materials. The woman who insists upon crêpe de Chine lingerie may find many charming garments of both simple and elaborate designs.

Irish lace has been revived as a trimming for undergarments, and its appearance is always welcome. It wears and washes exceptionally well. The lace used in this season's lingerie is extremely fine, —not the cheap loosely crocheted variety which has sometimes flooded the market.

Judging by the array of garments for this year's sales, envelope chemises seem to a great extent to have supplanted combinations or separate chemises and drawers. They are offered in all sorts of models of crêpe de Chine or of batiste, for the sales, and an envelope chemise or, if one prefers, a plain chemise, may often be had to match whatever nightgown one chooses.

Simplicity is the virtue and the charm of this flesh-colored crêpe de Chine nightgown, untrimmed save for hemstitching and a bit of shirring; $3.95

Flesh-colored satin is the beginning of this petticoat, and the conclusion is a ruffle of flesh-colored chiffon frilled with pink ribbon. The bodice is satin ribbon, caught with ribbon roses; skirt, $4.95; bodice, $1.95

(Above) A nightgown of flesh-colored crêpe de Chine is trimmed with Valenciennes lace and inserts of hand-embroidered medallions and Georgette crêpe; price, $8.95

(Above) This crêpe de Chine envelope chemise is held to the figure by a wide ribbon run through eyelets. A narrow ribbon finishes the top; $1.95

(Above) A petticoat of white wash satin ends in four frills of chiffon cloth, edged with net and ribbon. The bodice is of flesh-colored wash satin, topped with Georgette crêpe and ribbon roses; skirt, $7.95; bodice, $2.45

(Above) An envelope chemise of flesh-colored crêpe de Chine has a yoke of wide Valenciennes lace and a band of tucked Georgette crêpe, dotted with tiny roses; $2.90

(Left) It is fortunate that fashion smiles again on Irish lace as a trimming for underwear, for most women like it. Here, in an exceptionally fine quality, it trims a gown of sheer soft batiste; $9.75

(Above) Pale blue ribbons tie this crêpe de Chine gown, and Valenciennes lace in a simple pattern trims it by circling about shoulder panels of Georgette crêpe and dainty Swiss embroidery; $5.95

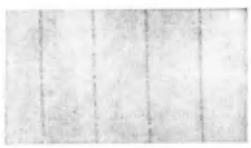
(Left) This chemise is counterpart in design to the gown above and is yet another example of the delightful acceptability of crêpe de Chine for delightful underwear; $2.95

(Right) Somebody said an envelope chemise didn't cling, so somebody thought of a chemise with a waistline that clings. Crêpe de Chine is trimmed with Valenciennes lace and hemstitching; $3.95

(Right) Another exponent of the return of Irish lace to our underwear is this envelope chemise made of batiste and trimmed with bands and picot edges of the lace; $7.75

SEEN *in the* SHOPS

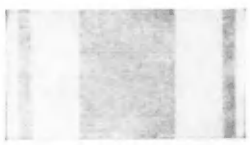
Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York



A skirt which grants one's wish for color, yet which has no fear of the wash-tub is this one of white cotton gabardine with gay woven threads. The hand-made white voile blouse is trimmed with drawn-work; skirt, $6.95; blouse, $8.95

The flannel skirt is a smart member of the southern wardrobe. This one is of shrunk white flannel. This current edition of the frill blouse is of French voile, hand-made and trimmed with Irish lace; skirt, $8.75; blouse, $9.25

The woman who can not reconcile herself to strictly tailored garments may choose a shirred skirt of white cotton gabardine. The voile blouse is trimmed with dainty hand-embroidery and Valenciennes lace; skirt, $5.75; blouse, $5.25



The cut of sports skirts knows little variation; their novelty depends on their material. This one is of satin-striped white silk poplin. The Georgette crêpe blouse is a successful accompaniment to it; skirt, $12.75; blouse, $6.95

THIS is the time of year when, by watching the shops, one may learn what the new materials are to be, and which are the smartest colors. The smart woman realizes, when she is selecting her sports skirts for her southern wardrobe, that their cut and style vary but little from season to season, and that she must look to their new materials if she would have her skirts distinctive.

Four of this season's smartest sports skirts are sketched at the top of this page. The one illustrated at the extreme right is a skirt for the woman who looks her best in soft materials. It is of white satin striped silk poplin (that is one of the new materials), with deep plaits which run all the way around. The belt is of the same material, fastened with pearl buttons at either side of the front. The material is photographed just below the sketch.

Cretonne returns to us this year in all its glory. This hat, which seems just made to tuck into a south-bound trunk, has a cretonne crown of gay colored flowers on a dark blue ground, a brim of rose colored visca straw, and straw loops and buttons by way of trimming; $17

UNDER SOUTHERN SKIES

There is nothing more charming for southern wear with a skirt such as this than a soft Georgette crêpe blouse. The one in the same sketch has generous plaits pressed in both in front and in the middle of the back. Two tucks headed by hemstitching begin at either side of the front panel, which is fastened with two large pearl buttons. The sleeves are set in with hemstitching, and the snug cuffs are also hemstitched. The blouse may be had in white or in flesh color.

Many women wish for a touch of gay color in their sports skirts, yet are afraid to face the problem of the laundry,—for it must be confessed that few of the new colored materials launder satisfactorily. However, an occasional skirt may be found which not only provides the necessary color, but which has no dread of the wash-tub. There is the skirt sketched at the upper left, for instance. It is of white cotton gabardine, with woven threads of either green, rose, blue, violet, black, or yellow. A photograph of this material appears just below the sketch. The skirt is a simple one, but generously full. The patch pockets on the sides turn back over a strap which fastens with crochet buttons and bound buttonholes. A crushed belt of the material fastens with two crochet buttons at the front.

The waist sketched with this skirt is made of fine white French voile. It is entirely hand-made, yet not at all expensive. Lines of drawn-work travel down either side of the pearl-buttoned fastening, and more drawn-work ornaments the cuffs and the sailor collar. The sleeves are set in with cording, and fine tucks run across the shoulders. The waist comes in flesh color also.

FOR THE ANTI-TAILORED WOMAN

There are many women to whom the strictly tailored skirt is not always the strictly becoming skirt. For such a woman, a particularly good model is that one sketched next to the right. It is of white cotton gabardine shirred at the waist, with patch pockets shirred out of all severity. The blouse with it is of fine white voile, daintily hand-embroidered on either side of the front. A frill of narrow Valenciennes lace edges the collar, the fastening at the front, and the cuffs. Fine pin tucks near the shoulder lend fulness, and the soft sleeves are set in with hemstitching.

In every woman's southern wardrobe the flannel skirt should have its place. A particularly smart one is sketched next the upper left on this page. It is of white shrunk London flannel, made on simple tailored lines with a wide belt fastened

at the front with two narrow tabs, each bound with silk braid. Slit pockets also bound with braid form the only trimming, if one may call them that. The blouse sketched with it sponsors the frill which is so becoming to almost every one, and which is seen again this season in the finest hand-made blouses. This waist is of fine French voile, with a small shoulder yoke which has a narrow cording. The soft flat collar is cut in points in the front and edged with hand-made Irish crochet lace. The single soft frill is bordered with lace, as are the turned back cuffs. The blouse fastens with small buttons, which are hidden by a fold of the material. It may be had in either cream or white.

Colored cretonne returns to us this year, though its colors are a bit less gay than those in which it appeared yesterday. It is particularly appropriate for hats that are southward-bound with their owners just now. Such a hat to put into the southward-bound trunk is sketched at the bottom of page 72. It is mostly of cretonne with a design of blue and yellow and rose flowers on a dark blue background. The tiny upturned brim is of rose colored visca straw, and the only trimming is a row of buttons and loops of rose colored straw. The trimness of this model is something that many women find becoming or nearly flattering.

THE EVER USEFUL FROCK OF GEORGETTE CRÊPE

For the south, there are few things more practical and becoming than a simple frock of Georgette crêpe. The soft graceful folds into which Georgette crêpe falls almost all women have found to be becoming. The frock sketched at the lower right on this page may be had in such shades as Napoli blue, orange, and chartreuse. This frock would be extremely useful not only for the woman who goes south, but for the woman at home who wishes to freshen her wardrobe. The soft Georgette crêpe of the waist falls in narrow tucks from the shoulder and is caught by the cording which extends in a square up on the waist, as well as down on the skirt. In each corner of these squares is a design of black machine stitching. Black stitching also runs between the groups of buttons which trim the front, and a soft black satin collar completes the frock. The crushed belt of Georgette crêpe is tied loosely at the back.

THE TAILORED SUIT — A NECESSITY

It is important, when in the south, to have a tailored suit which is both smart and practical, such as the one sketched at the lower left on this page. It is fashioned of burella cloth, and its cut and workmanship are remarkably good. This suit may be had in the most popular colors,—gold, taupe, or purple. The coat is cut with box plaits which are stitched down a trifle below the waist-line and from there flare into wide plaits, the tops of which are slit to form the pockets. The wide turn over collar may be worn either fastened close around the neck or left open in a becoming V.

The woman who spends her winter in traveling instead of staying at one resort, as well as the woman who winters at home, feels the need of a smart and simple one-piece frock, one which will be equally suitable for traveling and for street wear. An excellent example of this sort of frock is illustrated in the middle of this page. It is of black meteor satin, cut on the simple lines which are both becoming and suitable to almost all types and ages of women. A loose sash ties in a careless knot at the front and is finished on the ends with gold fringe. The neck opens in a deep V to the waist-line and is edged with dull gold thread embroidery. Black satin forms the vest, which is topped by two crossed pieces of flesh colored chiffon. The satin sleeves are finished with deep cuffs, trimmed with small satin-covered buttons, and many rows of satin piping trim the skirt. The back of the frock is slightly fitted, while the fulness of the front falls from a small yoke across the shoulders. The hat sketched with this dress is faced with black visca straw, a new variety of straw which is rough and lustrous, and the upper brim and crown are of rose colored chenille. Chenille, this season, will be extensively used both for trimming and making hats. The front and back of the crown are trimmed with rose colored grosgrain ribbon.

IN THE SUNNIEST SOUTH

For the really sunny south, it is always important to include a smart hat and scarf set in one's wardrobe. The set illustrated at the upper left on this page is particularly charming. The hat has a soft crushed crown of cretonne which has dark blue blocks and yellow and red stripes on a white background, and the soft brim is of white straw. The scarf is of cretonne of the same design, finished at the ends with large black silk tassels.

In midseason, almost every woman is searching the shops for new collars and cuffs with which to freshen her winter frocks. It is never an economy to buy cheap neckwear, for it never looks more than its worth. The wise woman will select daintily fine neckwear, even if she must economize on less important items of her wardrobe. An extremely fine collar and cuff set is sketched in the middle above. It is of fine white organdy with crisply ruffled edges on both collar and cuffs. Another charming set, and one which is a trifle more formal, is sketched at the upper right. It is of net with a border of filet lace, which is now smarter than ever. The neck-line is one most women find becoming.

(Below) For the very sunniest south, a set like this is indispensable. The hat has a crown of gay cretonne, and the brim is faced with white straw. The scarf is of cretonne, finished with black silk tassels; the set is $28

(Below) Midseason is that time when almost every woman scours the shops for new collars and cuffs with which to freshen winter frocks. This set is of white net bordered with filet lace, which is superlatively popular; $12

(Above) A collar and cuff set of fine white organdy with crisp ruffles along its edges brings a frock back to its original state of freshness; $3.95

(Above) A one-piece frock is a necessity of smartness. This one of black meteor satin has an occasional touch of dull gold embroidery and a flesh colored chiffon vest; the hat has a crown of rose colored chenille and a brim of black visca straw; frock, $47.50; hat, $19

(Left) North or south, there must always be tailored suits. This one is of burella cloth, in gold, taupe, or purple; $55

(Right) The Georgette crêpe frock has stopped being a luxury; it has become a necessity, especially for the south; $35

VOGUE PATTERN SERVICE

THE patterns on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, child's smock, or lingerie pattern; $1 for complete costumes, one-piece dresses, separate coats, and long negligées. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, order from

VOGUE PATTERN SERVICE, 443 FOURTH AVENUE, NEW YORK CITY

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NEW YORK CITY: 443 Fourth Avenue
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LOS ANGELES, CAL.: Bullock's
SAN FRANCISCO: 233 Grant Avenue, Joseph Building
MONTREAL, CANADA: The Children's Shop, 15 McGill College Avenue
LONDON, E. C., ENGLAND: Rolls House, Breams Building

A complete description of these and the following patterns may be found on page 80

Child's Coat No. 73117

Child's Frock No. 73447

Child's Frock No. 73469

Child's Frock No. 73445

Child's Coat No. 73486

Child's Rompers No. 73011

Child's Frock No. 73067

Child's Smock No. 73073

Child's Coat No. 73477

Child's Smock No. 73480

THESE ARE THE FROCKS, THIS THE LINGERIE THAT THE YOUNGER SET WEARS

Prices and complete descriptions of these patterns may be found on page 80

Frock No. 73458

Frock No. 73243

Frock No. 73484

Frock No. 73464

Frock No. 73251

Chemise No. 72800

Combination No. 73148

Chemise No. 73649

Pajamas No. 73114

Nightgown No. 73643

TO THE OLD ADAGE, "A LADY IS KNOWN BY HER GLOVES AND HER BOOTS," IS NOW ADDED, "AND BY HER NEGLIGÉE"

Brassière No. 73644; petticoat No. 73645

Negligée No. 73285

Prices and complete descriptions of these patterns may be found on page 80

Combination No. 73646

Nightgown No. 73647

Combination No. 73439

Negligée No. 73636

Negligée No. 73149

Negligée No. 73296

the soup of the epicure

Better to dance than to slave!

Better to sparkle than wrinkle! Better to take every possible short-cut to health and happiness than to let the nagging frets and worries of housekeeping settle on you like a cloud.

The soup, for instance. Why try to drive and coax your cook to make it right when you can obtain from your grocer such delicious, pure, healthful soups as the Franco-American, all-ready to serve?

Women who know the *real* economy save their nerves as well as their pocket-books by the regular service of Franco-American Soups.

Just to cite one example—the Franco-American Consommé. It is so amber-clear, so savory, so delicate in its bland flavor of fine meat juices that it leaves an impression of supreme contentment. The wise housekeeper realizes that here is a subtle French culinary perfection entirely out of the reach of her own kitchen.

So she orders from her grocer. Are you a wise housekeeper?

Twenty cents the can—Double size, thirty-five cents

Merely heat before serving ***At the better stores***

Franco-American Soups

Selections:

Tomato	Chicken Consommé
Mock Turtle	Chicken Gumbo
Ox Tail, thick	Clam Chowder
Clear Ox Tail	Chicken
Consommé	Beef
Bouillon	Pea
Julienne	Mulligatawny
Clear Vegetable	Mutton Broth
Vegetable, thick	Green Turtle, thick (45c)

Clear Green Turtle (60c)

Franco-American Broths for Invalids and Children
Beef—Chicken—Mutton—15c the can

THE FRANCO-AMERICAN FOOD CO.

Annual Sale of Linens, Lingerie, Etc.

At Mc Cutcheon's

WE consider ourselves fortunate in having most abundant stocks to offer for our January Sale.

Scarcely any of the prices of these goods are up to present day market values because of the fact that most of our supplies were secured many months ago. Notwithstanding these comparatively low prices, we propose to give in accord with our custom of many years standing, on all of our Table and Bed Linens, Towels, Lingerie, Corsets and Children's Wear, our usual January

discount of 10%

Besides this, however, we have some special lots of Damask Table Linens purchased a year ago specifically for this January Sale, which we are able to offer at prices that are approximately *25% less than present day values.*

We are also showing our usually full assortments of French, Madeira, Irish and Philippine Lingerie. Our Lingerie buyer made her regular visit to Paris last August so that we are now able to offer what is latest and best in Lingerie direct from Paris.

Our Infants' Wear Department, in addition to being fully supplied with all the staple goods for Infants' and Children's Wear has a beautiful assortment of dainty French hand-made Dresses for children from six months to eight years of age; also a beautiful line of English hand-made Smocks for children, two to eight years old and other very attractive and desirable hand-made garments for children.

The 10% discount will be allowed throughout the entire month of January.

Send for illustrated "Annual Sale" booklet.

James McCutcheon & Co.
Fifth Avenue
34th and 33rd Sts., N. Y.

Reg. Trade Mark

MOTOR NOTES

THE town car does not belie its name; it is essentially a vehicle for shopping, afternoon calls, the theatre, and other affairs of the city. It is a vehicle of the city streets and primarily, therefore, should be a car that is easily handled in traffic and turned in the width of the average thoroughfare, so that one is not forced to go "around the block." Some of the foreign builders were the first to show us the utility of the small, light, easily handled, but none the less comfortable, enclosed car, but because such cars were of foreign manufacture they were necessarily high-priced. A manufacturer newly come to the pleasure-car field has seen the trend of the times, however, and has produced a vehicle known as a "shopping brougham." This car is distinctively American; it is provided with an attractive brougham top mounted on an excellent chassis. When this chassis is provided with a touring-car body it sells for a little over $1000; but fitted with this new brougham top instead of the touring body, it costs $2350. The car is of short wheelbase, low hung, and the clearance is ample to escape safely any mounds of ice or snow which may accumulate in the city streets. Its lines are distinctive, and its six-cylinder motor is one of the most flexible and responsive on the market.

THE "NO-MAN" TOP

Some types of the "one-man" top have proved a source of merriment for editors of comic papers; cartoons depict three or four men struggling vainly with the "one-man" top. While such a situation is grossly overdrawn, the folding top always has been more or less of a makeshift on the average car. The victoria type of top, which covers only the tonneau when extended, has become popular, although the provision for the protection of the driver by extending a top curtain from the forward edge of the top to the wind-shield is another makeshift. But the way has been well paved for the inauguration of the "no-man" top, and at last this has made its appearance. When not in use, this top, which is of the short type extending to the forward portion of the tonneau, rolls up into a compartment provided at the rear of the body. When so folded, no portion of the top is visible, as the compartment in which it is carried forms an extension or overhang of the body, and this extension also includes the spare tire racks. The top obtains its name from the fact that it may be opened or closed automatically by the movement of a lever from the driver's seat when the car is in motion. While this top has only recently been placed on the market, it has already been used as optional equipment by a leading Chicago dealer.

The car representing in body design, upholstery, and color scheme the taste or whim of the owner, has long been representative of the highest type of elegance and luxury. Naturally, such selection could only be obtained on cars selling at the highest prices, and it is therefore an innovation to find for only $1250 an American-made car on which the owner may exercise his fancy to the extent of choosing his favorite material for upholstery and the color for the body. This car is graceful in appearance, possesses the latest body lines, and is provided with a powerful six-cylinder motor.

WHY WOMEN DRIVE

The usually concealed and too often neglected storage battery is the secret of the marvelous increase in the use of cars by women. The storage battery makes possible the self-starter; therefore the woman who drives her own car should bear in mind that in cold weather this marvelous source of power should be given special attention. Any service station will gladly test the condition of the storage battery, and on this condition depends its utility. A storage battery which is nearly exhausted will easily freeze, and this will mean the loss of from $15 to $25. On the other hand, a fully charged storage battery will not freeze. It is on the car which is used for short runs about the city and for night driving when lights are employed frequently, that the storage batteries will probably be most in need of attention, and whether one owns the lowest priced or the most expensive car, one can not afford to be neglectful in this respect.

NO NEED TO BE COLD

Even an open touring-car may be made more satisfactory for winter driving by the use of a heater placed in the floor of the car. All of these heaters employ the warmth from the exhaust gas by means of pipes connected directly with the muffler. A new type of heater has recently been brought out which possesses some of the same principles as those found in the hot water heating systems of many of the best houses. This consists of a tubular foot rest which is filled with water. A portion of the exhaust gas is piped through this heater so that the water is quickly warmed. Inasmuch as water can not reach a temperature above 212 degrees without forming steam, the use of water keeps the foot-rest at an even temperature which will not burn the soles of the shoes or scorch the lap-robes or clothing. Another advantage of this system is that the water retains its heat for a considerable length of time after the motor has been stopped, and therefore the heater will still be warm when one enters the car again after a stop. A simple shut-off near the floor, which may be operated with the foot, provides for the proper regulation of temperature. The price of this outfit is $15.

31 Extra Features
8 New-Style Bodies
100% Over-Strength

Mitchell Sixes

$1460 For 7-Passenger Six—48 h. p. 127-inch Wheelbase.
$1150 For Mitchell Junior—40 h. p. 120-inch Wheelbase Six.
Both Prices f. o. b. Racine

24% Extra Luxury

New Plaited Upholstery
New Heat-Fixed Finish

The Mitchell car offers a great many extras which are paid for by factory savings.

It has 31 unique features—extra attractions which nearly all cars omit. They will cost us this year about $4,000,000.

It has extra strength. All Mitchell parts are built and tested for 100 per cent over-strength.

All these things come at the Mitchell price because of John W. Bate. This great efficiency expert has cut our factory cost in two. And every dollar that he saves goes into extra features.

Many New Luxuries

This year we occupy our new body plant. There we build all our bodies, open and enclosed—eight exquisite styles.

This is the only fine-car plant which builds all its own bodies. Under Mr. Bate's methods it will save us hundreds of thousands of dollars. And all this new saving goes into added luxury.

Out of this saving we add 24 per cent to the cost of our finish, upholstery and trimming. This makes the new Mitchell cars conspicuous as the handsomest in their class.

New-Style Finish

We have built for one thing enormous ovens which will hold many Mitchell bodies. There our finish coats will be fixed by heat.

This gives the Mitchell a deep, lustrous finish, which should keep its gloss for years.

Painted finish soon grows shabby, as you know. We go to all this cost to give you a finish which will keep its newness.

New Cushion Springs
New Dainty Touches

Costly Leather

We have added 50 per cent to the cost of our leather, and 50 per cent to our cushion springs. No more tufted cushions in the Mitchell car. The leather is laid in smooth, soft plaits.

There is a light in the Mitchell tonneau. There is a locked compartment for valuables. There is every dainty touch which anyone can think of.

It Fairly Floats

The Mitchell, too, is the only car which has Bate cantilever springs. These are 52 inches long. The car which has them never needs shock absorbers. The roughest roads seem almost like pavement.

Not one of these springs has ever broken. Not one leaf of one. So that trouble is avoided.

See these superb new styles at your local Mitchell showroom. Let the dealer take you for a ride. Then you will want this Mitchell beauty, luxury and comfort. You will want all the extra conveniences. And you may as well have them, for every one is paid for by factory savings made under John W. Bate. They mean 20 per cent extra value.

See the new closed models. See the Convertible Sedan. See how many new luxuries we have added to these cars.

In the larger cities Mitchell cars now have enormous vogue because of their smart effects.

MITCHELL MOTORS COMPANY Inc.
Racine, Wis., U. S. A.

TWO SIZES

Mitchell **A roomy, 7-passenger Six, with 127-inch wheelbase. A high-speed, economical 48-horsepower motor. Disappearing extra seats and 31 extra features included.**
Price, $1460, f.o.b. Racine.

Mitchell Junior **A 5-passenger Six on similar lines, with 120-inch wheelbase. A 40-horsepower motor, ¼-inch smaller bore than larger Mitchell.**
Price, $1150, f.o.b. Racine.

BERGDORF GOODMAN
616 FIFTH AVENUE
BETWEEN 49TH AND 50TH STS.
New York

Importers Creators

New Paris Modes
Exclusive Adaptations
Original Creations

for the
Southern Resorts

Afternoon & Evening
Gowns & Wraps
Tailored Travel Frocks
Sport & Motor
Apparel

PATTERN DESCRIPTIONS

The descriptions for the patterns illustrated on pages 74 to 76 are given in full below; the patterns on each page are described in the order in which they appear, beginning at the upper left of the page and reading across

PATTERNS ON PAGE 74

CHILD'S COAT NO. 73117.—A top-coat suitable for velvet or tweed. For the coat in medium size: 3¼ yards of 36-inch material. Sizes, 4, 6, 8, 10, 12 years; 50 cents.

CHILD'S FROCK NO. 73469.—A child's frock suitable for materials such as crêpe or serge with a detachable guimpe of batiste. For the frock in medium size: 1½ yards of 36-inch material for guimpe; 1⅞ yards of 36-inch material for frock. Sizes, 6 and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 73447.—For play frock in medium size: 2⅛ yards of 36-inch material; ½ of a yard of 36-inch material for collar, cuffs, and pockets. Sizes, 2, 4, and 6 years. Price, 50 cents.

CHILD'S FROCK NO. 73445.—For the frock in medium size: 2½ yards of 36-inch material; ½ yard of contrasting material for girdle. Sizes, 4, 6, and 8 years. Price, 50 cents.

CHILD'S COAT NO. 73486.—The circular-cut collar section of the coat is attached to the two-piece waist section. For the coat in medium size: 3⅛ yards of 40-inch material. Sizes, 6, 8, and 10 years; 50 cents.

CHILD'S ROMPERS NO. 73011.—For the rompers in medium size: 2⅛ yards of 36-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 2, 4, 6, and 8 years. Price, 50 cents.

CHILD'S FROCK NO. 73067.—A child's play frock is designed with the back belt cut in one with the front of the frock and the front belt cut in one with the back of the frock. For the frock in medium size: 3¼ yards of 36-inch material; ⅜ of a yard of 27-inch material for the collar and cuffs. Sizes, 6, 8, 10, 12 years. Price, 50 cents.

CHILD'S SMOCK NO. 73073.—A play smock and bloomers suitable for tub flannel, kindergarten cloth, gingham, or linen. For the smock in medium size: 2⅝ yards of 36-inch material; 1¼ yards of 36-inch material for bloomers. Sizes, 2, 4, and 6 years; 50 cents.

CHILD'S COAT NO. 73477.—The one-piece lower section of the coat is shirred and the two-piece yoke is finished with a deep rolled collar. For the coat in medium size: 2½ yards of 36-inch material; ¾ of a yard of 36-inch material for collar, cuffs and facing. Sizes, 2, 4, and 6 years; 50 cents.

CHILD'S SMOCK NO. 73480.—A child's play frock smocked at the center front has a deep sailor collar in the back. For the smock in medium size: 2½ yards of 36-inch material; ⅝ of a yard of contrasting material 36 inches wide for collar and cuffs; ¼ of a yard of 36-inch lining. Sizes, 2, 4, and 6 years. Price, 50 cents.

PATTERNS ON PAGE 75

FROCK NO. 73458.—This one-piece frock may well be of dark velvet with its deep yoke, collar, and cuffs of ivory satin. For the frock in medium size: 5⅜ yards of 40-inch material; 1 yard of 36-inch material for collar, cape and cuffs; 1 yard of 36-inch material for waist lining. The skirt is 36 inches long and 4 yards wide at the hem. Sizes, 16 and 18 years; 34 and 40 inches bust measure. Price, $1.

FROCK NO. 73243.—For the frock in medium size: 5⅜ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. Sizes, 16 and 18 years; 34 and 36 inches bust measure. The skirt is 35 inches long and 3¾ yards wide at the hem. Price, $1.

FROCK NO. 73484.—For the frock in medium size: 4¼ yards of 40-inch material. The skirt is 34 inches long and 3½ yards wide at the hem. Sizes, 16 and 18 years; 34 and 36 inches bust measure. Price, $1.

FROCK NO. 73464.—This is a one-piece frock excellent for serge, with washable collar and vest. For the frock in medium size: 5⅞ yards of 36-inch material; ½ yard of 36-inch material for the vest; ½ yard of 36-inch material for trimming; ¾ of a yard of 36-inch material for lining. The skirt measures 3½ yards at hem. Sizes, 14, 16, 18 years, 34 and 36 inches bust measure, $1.

FROCK NO. 73251.—For the frock in medium size: 5½ yards of 40-inch material; ¾ of a yard of 36-inch material for collar and cuffs. The skirt is 35 inches long and 3⅝ yards wide at the hem. Sizes, 16 and 18 years, 34 to 36 inches bust measure. Price, $1.

COMBINATION NO. 73148.—The combination is cut in one piece with the fold of the width of the material at the lower edge. For the combination in medium size: 2¼ yards of 36-inch material; 1¼ yards of beading; 1⅝ yards of insertion; 4¼ yards of lace edging. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PAJAMAS NO. 73114.—Pajamas seamed at the waist-line and opening across the back under the belt. For the pajamas in medium size: 5⅛ yards of 36-inch material; 2⅛ yards of 3½-inch ribbon for lower part; 2 yards of 1½-inch ribbon for sleeves. Sizes, 34 to 40 inches bust measure; 50 cents.

CHEMISE NO. 72800.—A one-piece envelope chemise is cut with the fold on the width of the material at the lower edge. For the chemise in medium size: 2⅛ yards of 36-inch material; 5⅞ yards of lace edging; 1¼ yards of beading; 1½ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

CHEMISE NO. 73649.—An envelope chemise with back and front panels. For the chemise in medium size: 2⅛ yards of 40-inch material; ⅞ of a yard of 1¼-inch beading for panels; ⅞ of a yard of 1¾-inch beading; 1¾ yards of narrow ribbon; 1½ yards of wide ribbon; 6 yards of lace edging. Sizes, 34 to 40 inches bust measure. Price 50 cents.

NIGHTGOWN NO. 73643.—For nightgown in medium size: 4⅞ yards of 40-inch material; ⅜ of a yard of 54-inch material for folds; 2¾ yards of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

PATTERNS ON PAGE 76

BRASSIÈRE NO. 73644.—PETTICOAT NO. 73645; Italian and pussy willow silk, crêpe de Chine, and washable satin are all excellent silk for underwear. For the brassière in medium size: ½ yard of 40-inch material; ½ yard of 1-inch ribbon; ½ yard of 2½-inch ribbon for shoulder-straps; 2½ yards of narrow trimming. Sizes, 34 to 40 inches bust measure. Price, 50 cents. For the petticoat in medium size: 2⅜ yards of 40-inch material or 2½ yards of 16-inch flouncing and 1⅜ yards of 40-inch material for upper section; 3¾ yards of narrow edging for bottom of flounce. Sizes, 24 to 30 inches waist measure, 35 to 41 inches hip measure. Price, 50 cents.

COMBINATION NO. 73646.—This combination matches the nightgown No. 73647. For the combination in medium size: 2⅛ yards of 40-inch material, ¾ of a yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 73285.—This shows one way to make two pieces of material and lace ruffles into a becoming negligée jacket. For the negligée in medium size: 2¼ yards of 40-inch material; 9¾ yards of 1-inch trimming; 3½ yards of 1-inch ribbon; 2⅛ yards of 12-inch lace for sleeves. Sizes, 34 to 40 inches bust measure; 50 cents.

NIGHTGOWN NO. 73647.—The yoke and sleeves of this nightgown are cut in one piece, and the body of the gown is pleated. For the nightgown in medium size: 3½ yards of 40-inch material; 1 yard of ribbon. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

COMBINATION NO. 73439.—This French combination is cut with the front and back panels in one piece with the fold of the material at the lower edge. For the combination in medium size: 2⅜ yards of 36-inch material; 9¼ yards of 1½-inch insertion; 4 yards of 2-inch lace edging for lower edge; 1¼ yards of 5½-inch lace; ⅞ of a yard of 2-inch lace for shoulder-straps. Sizes, 34 to 40 inches bust measure. Price, 50 cents.

NEGLIGÉE NO. 73636.—Royal purple chiffon with a touch of tarnished silver at the girdle and yellow and green silk introduced in hand stitching would make this a royal negligée. For the negligée in medium size: 6⅝ yards of 42-inch material for skirt, overwaist, and oversleeves; 5¼ yards of 42-inch material for underskirt, underwaist, and undersleeves; 1⅛ yards of trimming 3 inches wide for waist; 1 yard of 4½-inch trimming for belt; 5½ yards of cord for edge of belt and lower edge of skirt; 6 buttons; 2 tassels. Sizes, 34 to 40 inches bust measure. Price, $1.

NEGLIGÉE NO. 73149.—Over a flesh-colored silk negligée the chiffon coat could be of old-blue banded with cream lace. For the negligée in medium size: 3⅞ yards of 36-inch material for foundation slip; 3 yards of 1-inch banding; 2⅝ yards of 42-inch material for negligée; 1½ yards of 3½-inch lace for collar; 2⅛ yards of 14-inch lace for lower edge; 1⅜ yards of fur banding. Sizes, 34 to 40 inches bust measure; $1.

NEGLIGÉE NO. 73296.—This kimono negligée is cut in but four pieces with a trimming of fur and a motif of metal thread embroidery. For the negligée in medium size: 6¾ yards of 36-inch material; 1¼ yards of ribbon 2¼ inches wide. Sizes, 34 to 40 inches bust measure. Price, $1.

LOCOMOBILE

Winter Exhibitions

In NEW YORK: *at the Salon only, Hotel Astor, January* 2d *to* 10th. *At this annual display of the more fashionable cars, the* LOCOMOBILE COMPANY *will exhibit fourteen new examples of Coach Work, designed by the Custom Department, executed by the foremost builders of fine bodies, and mounted on the indestructible* LOCOMOBILE *chassis*
In CHICAGO: *at the Salon only, Elizabethan Room of the Annex, January* 27th *to February* 3d
In PHILADELPHIA: *a private view in January, to be announced locally*
In SAN FRANCISCO: *at the Civic Center Auditorium, January* 20th *to* 27th
In BOSTON: *at the Annual Motor Exhibition, March* 3d *to* 10th

Chassis equipped with LOCOMOBILE *Coach Work,* $4600 *to* $6800
With body individually designed and built to order, from about $5600 *to* $8250

The LOCOMOBILE COMPANY *of* AMERICA
MAKERS OF FINE MOTOR CARS

CLOTHS

St. Nicholas Cloth

SISTER-IN-WEAVE TO THE GLORIOUS SILVERBLOOM

The magic spell of SILVERBLOOM has transplanted itself to ST. NICHOLAS CLOTH.

Alike in their mohair construction, time-tested dyes and admirable wearing qualities yet unlike in their richly diversified patterns and smart colors, these fabrics have won for themselves fame and distinction. Their praises are sung by millions of women.

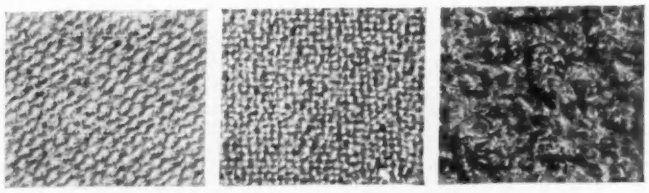
For sport suits, motor coats, dresses, skirts, etc., you will find no more satisfactory fabrics in the shops than these dirt repelling weaves.

Ask your retailer now, or if he is not supplied write to us for samples.

LESHER, WHITMAN & CO., Inc.
Broadway and 19th Street
NEW YORK

FABRICATIONS OF FASHION

(*Continued from page 64*)



The rough materials with tendencies to a basket weave, such as Rodier introduced, are among the season's novelties; at left, pebblette, a sort of pebbled diagonal weave; middle, gunniburl, a close soft basket weave; right, loopine, a loose basket weave with surface of irregular loops

Every indication points to the smartness of white and oyster white. On the opening night of the opera, many of the most beautiful costumes were of white or oyster white satin, and many of the smartest things which are being made up for southern wear are white also. Many of these costumes for southern wear are of some of the many varieties of shantung silk which are being exploited.

Very interesting among these shantung silks is the new yo-san, which not only meets the demand for white shantung, but has the distinction of being the first yarn dyed shantung silk ever produced in quantities. There has always been more or less difficulty in connection with the dyeing of shantung and similar materials woven of tussur silk, that is of the silk of silkworms which feed upon various leaves other than the mulberry, such as oak leaves. These tussur silks have no affinity for dye, and for a long time they were used almost exclusively in the natural color. For some time past, however, shantungs and similar materials made of tussur silk have been very satisfactorily dyed in the piece. Yo-san, however, is the first yarn dyed material of this character to be produced. The advantage of a yarn dyed silk is that it has more lustre and a finer and more perfect finish, and also that it is possible, by using dyed yarns, to make plain and fancy silks which match perfectly.

Yo-san comes in a great variety of attractive colors. In its most interesting form it has running through it ribbon stripes of fine silk in contrasting colors. The fine silk woven in with the tussur ripples a trifle and this adds to the charm of the material.

NEW VARIETIES OF KHAKI KOOL

The use of khaki kool seems to be still on the increase, and most attractive new varieties and colorings in this silk have been brought out for spring. The novelty in khaki kool appears in the geometric patterns, some of which are illustrated here, but it is in plain colors that this material makes the smartest costumes. New this season is khaki kool sports satin; this material has the rough surface of khaki kool with a lustrous satin finish, and like khaki kool, it comes in most attractive colorings. Meadow Brook sports satin is a similar but heavier material with a more decidedly "pebbled" surface and variations in weave which give alternating stripes, one dull and one more lustrous, or harlequin checks of the same kind. In some lights, these checks and stripes are not discernible, but in others they are quite marked. A very rough faille made by the same house is called carnival faille, and this, too, is distinctly a sports material.

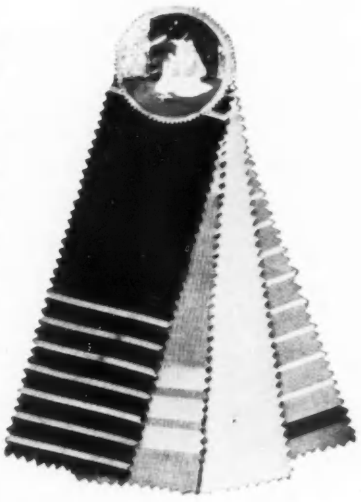
Houlah silk is another smart newcomer among textiles. It has an irregular weave vaguely suggesting pongee or tussur silk, but its very high lustre, which assumes the aspect of a silvery sheen, makes it quite unlike anything of similar character. Distinguished also by its pronounced glacé appearance is a new sports material sponsored by the makers of houlah silk. It has a jersey-like weave and is wonderfully attractive in such shades as rose and gold.

Very interesting are the new materials which are woven of fibre silk. The weaves of these silks are, as a rule, irregular and rough, as with the tussur silk. Their high lustre gives them a very different appearance from the materials woven of pure silk.

THE TREND IN WOOL TEXTILES

In wool textiles, materials with soft velvety surfaces will continue smart, but there is also a marked tendency toward the use of textures which tailor well, such as twills of all kinds. Chamoisine is a most attractive twilled material which has a soft surface somewhat on the order of velours de laine. Basket weaves are among the novelties being brought out, and among them is the smart gunniburl shown at the top of this page, in the middle of the group. The vogue for materials of this kind was no doubt started by the new Rodier materials which were brought out last season, and some of the new things which he is making for the coming spring show the same tendency.

That many charming afternoon and evening gowns will be made of Georgette crêpe there is little room for doubt. So entirely satisfactory is this sheer stuff both in regard to effectiveness and durability that time and changing fashions seem unable to affect its vogue. Very interesting is the rumored revival of crêpe de Chine. Ostracized by the recent bouffant styles, this material seems about to come back, a fact which will be most agreeable to the woman who considers cost.



Tussur silks are high in favor this season, and a contributing element to their popularity is to be found in the yo-san silks which are the first yarn-dyed tussur silks to appear in the market in any quantity; they are pleasingly striped in finer silk of contrasting color

IRISH LINEN MANUFACTURERS

WALPOLE BROS.

373 Fifth Avenue NEW YORK

JANUARY SALE

of

IRISH HOUSEHOLD LINENS

DIRECT FROM OUR OWN LOOMS

Commences Tuesday, JAN. 2nd

Reductions of 10% to 33⅓%

Table Damasks
Sheets
Pillow Cases
Bedspreads
Towels
Luncheon Sets
Tea Napkins
Handkerchiefs

No. 78 Lily of the Valley Design

Special Offer of 32 Table Cloths in pure Linen Damask.
Size 2 x2½ yds. Usual price **$11.25.** Sale price **$8.50** ea.
Size 2½x2½ yds. Usual price **14.25.** Sale price **11.85** ea.
Cloths in other sizes also greatly reduced.
2x2 yds., **$8.10.** 2x3 yds., **$12.15.** 2½x3 yds., **$15.30** each.
Napkins to match, 22-inch, **$9.65;** 27-inch, **$13.95** per dozen.

No. 554 All-over Moire Design

Special offer of 24 Table Cloths in Pure Linen Damask.
Size 2x2½ yds. Usual price **$10.00.** Sale price **$7.25** ea.
Cloths in other sizes also greatly reduced.
2x2 yds., **$7.20.** 2x3 yds., **$10.80.** 2½x2½ yds., **$11.25** each.
Napkins to match; 22-inch, **$8.35;** 27-inch, **$12.00** per dozen.

No. 483. Shamrock Trail

Special offer of 19 Table Cloths in hand loom double damask, size 2 x 2½ yds. Usual Price, **$12.50.** Sale Price, **$9.50** each.
Cloths in other sizes also greatly reduced.
2x2 yds., **$9.00.** 2½x2½ yds., **$14.60.** 2½x3 yds., **$17.50** each.
Napkins to match; 22-inch, **$13.50;** 27-inch, **$17.50** per dozen.

No. 96. Celtic Scroll, Diagonal Stripes

Hand Loom Double Damask

Special offer of 25 Table Cloths in Hand Loom Double Damask.
Size 2x2½ yds. Usual Price, **$12.50.** Sale Price, **$9.50** each.
Size 2½x3 yds. Usual Price, **$19.50.** Sale Price, **$15.25** each.
Cloths in other sizes also greatly reduced.
2x2 yds., **$9.00.** 2x3 yds., **$13.50.** 2½x2½ yds., **$14.60 each.**
Napkins to match: 22-inch, **$13.50;** 27-inch, **$17.50** per dozen.

No. 1346. Poppy Design

Special offer of 66 Table Cloths in various sizes.

Yards	Usual Price	Sale Price
2 x2	$4.25	$2.85 ea.
2 x2½	5.50	3.55 ea.
2 x3	6.50	4.25 ea.
2½x2½	6.50	4.45 ea.
2½x3	7.75	5.50 ea.
2½x3½	9.00	6.25 ea.
2½x4	10.50	7.25 ea.

Sale Catalogue on Request

No. R 402 Adam's Scroll

Special offer of 66 Table Cloths in Hand Loom Double Damask.
Size 2¼x2¼ yds. Usual price **$9.00.** Sale price **$7.35** ea.
Size 2¼x2½ yds. Usual price **10.00.** Sale price **8.25** ea.
Size 2¼x3 yds. Usual price **12.00.** Sale price **10.00** ea.
Cloths in other sizes also greatly reduced.
2x2 yds., **$6.75.** 2x2½ yds., **$8.55.** 2x3 yds., **$10.15** each.
Napkins to match; 27-inch, **$11.70** per dozen.

No. 484 Shamrock and Ribbon

Special offer of 29 Table Cloths in Hand Loom Double Damask.
Size 2 x2½ yds. Usual price **$10.75.** Sale price **$8.00** ea.
Size 2½x3 yds. Usual price **16.00.** Sale price **12.85** ea.
Cloths in other sizes also greatly reduced.
2x2 yds., **$7.65.** 2¼x2¼ yds., **$10.15.** 2½x2½ yds., **$12.15** ea.
Napkins to match; 22-inch, **$11.25;** 27-inch, **$14.85** per dozen.

WALPOLE BROS. 373 FIFTH AVENUE, NEW YORK, ALSO OF 583 BOYLSTON STREET, BOSTON, MASS.

London Dublin Belfast Melbourne Waringstown. Est. 1766

1865 1916
Established Over Half Century

C. C. Shayne & Co.

ANNOUNCE THEIR

ANNUAL DISCOUNT SALE
of
FINE FURS

Beginning Immediately After the Holidays and Ranging from

15 to 33⅓ %
OFF FORMER PRICES

Seal Dyed Muskrat Coats (Hudson Seal), Plain or with Skunk Collars and Borders, 40-45 and 48 in. long—Full Sweep—**$175 to $300 less 15%**

Moleskin Coats.....**$300 to $750—less 15%**
Kolinsky Coats.....**$875 to $1100—less 20%**
Ermine Coats.....**$2000 to $3000—less 20%**
Model Garments in Various Furs
33 1/3% off

SCARFS AND MUFFS
At Prices Ranging from **$25** up, subject to discounts of **15%** and **25%**

FURS FOR MEN
at 20% Discount
Men's Fur and Fur-Lined Coats,
Cloth Coats, silk lined, with Fur Collar.
Also
Caps, Gloves—Rugs and Robes

126 West 42nd St New York

FOR THE HOSTESS

ACCORDING to the ancient traditions in Quebec, the first snowfall makes its appearance at the fête of Saint Catherine, on November twenty-fifth and starts the winter season. But until the carillon chimes the New Year in, one hardly considers the "season" fully on; what has gone before is merely a herald of the gaieties that follow closely, one upon another, until Lent. The present season promises much; every American and Canadian city has its flock of débutantes who must be launched successfully into the world of society. Into all this entertaining there has crept an informality that augurs well for the success of the débutantes themselves.

While there will always be formal dinners, receptions, *thés dansants*, and supper dances, yet there are all sorts of occasions for unceremonious little festivities, such as informal suppers and luncheons, and there has been a gradual but very certain tendency on the part of the social arbiters to permit more elastic rules upon such occasions. At even very smart supper dances nowadays, one may sit down to a midnight repast of sausages and scrambled eggs, and who could be formal over sausages?

THE NEW YEAR'S EVE SUPPER

On a night of such hectic gaiety and carnival as New Year's eve, few people care to remain at home. The time for the watch-night spirit is Christmas eve, when the occasion admits of proper solemnity; but at New Year's every one enters into the carnival spirit, and in consequence, little of the entertaining, formal or informal, is done at home. Hotel and restaurant menus for the New Year's eve supper usually offer little that is unexpected, because they are arranged so long beforehand; yet a table d'hôte supper is nearly always necessary in a large restaurant, in order to facilitate the service. When this is the case, the somewhat formal supper is forced upon one, and the host may well devote his attention to securing the choicest possible vintage wines for his guests. Such a menu as the following is appropriate for the New Year's eve supper.

Croutes de Caviar
Tortue Verte Claire en Tasse
Petites Mousselines de Homard
Escalopes de Riz de Veau
Asperges Nouvelles
Cailles Lucullus
Salade Alma
Peches Melba
Friandises
Café

Another cause for the ascendency this season of informal suppers is the growing vogue for winter sports. Whether one is at Tuxedo or in New York, or whether one prefers to winter in Montreal and Quebec (whither half the world is flitting this winter to enjoy the combination of winter sports and the society of young Canadian officers), wherever one is, one may be sure of attending many unique little suppers, some tinged with local color and others presenting the last word in cosmopolitan novelty. Following big Canadian hockey matches in Quebec or Montreal, there is given this accepted Canadian supper, which might well be borrowed for use on this side of the border.

Malpeque Oysters
Hot Chicken Bouillon
Canadian Partridge with Cabbage
Hot Cheese Sandwiches
Scotch and Soda Musty Ale Coffee

The fat little Canadian partridges cooked with cabbage, known as *perdrix au choux*, form a typically Canadian dish. In Canada every one drinks Scotch and soda; if one lacks a taste for it, one may turn to the big pitcher of foaming musty ale; coffee is a possible substitute, though either of the other drinks makes a better nightcap.

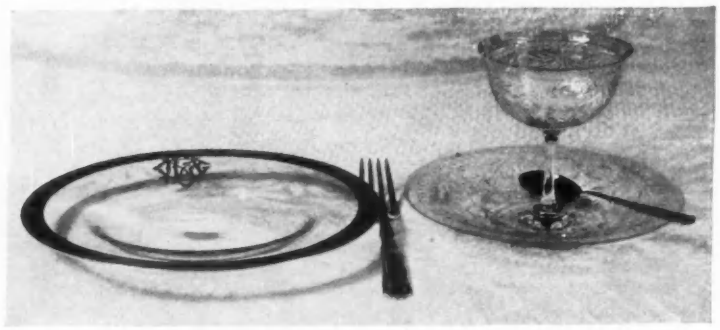
Muffled to the ears in bear skin robes and furs, one drives in a quaint French cariole from Quebec along the St. Lawrence, past fascinating little habitant villages, and one's end in life, for the moment, is one of the delectable suppers of habitant fare for which Kent House is famous. Nowadays the supper there is served after the party tires of dancing in the ballroom or of sliding down the smooth glare ice slides. The menu follows:

Hot Bouillon
Torquaire Canadien
Croquignoles Canadian Cheese
Sucre à la Crème
Coffee

The torquaire is a delicious paté, an idealized meat pie which only the French Canadians seem to know how to make properly. The croquignoles are little French crullers; they are served with some of the delicious Canadian cheese of the Trappist monks; while the *sucre à la crême* is a wonderful confection of pure maple sugar and cream.

At the Château Frontenac, in Quebec, the young people coming in from the toboggan slide or the open-air rink on Dufferin Terrace are often regaled with the following menu:

Consommé Madrilène
Broiled Live Lobster
or
Broiled Partridges
Grapefruit and Cress Salad
Tartelettes Château
Coffee



The crystal cup of the fairy princes has not lost its charm by becoming a very modern and much sought after table service. Sherbet or champagne glass of cut crystal, $25 a dozen; saucer underneath, $26 a dozen; sterling silver spoon with silver gilt bowl, $30 a dozen; dessert fork, $31 a dozen; coupe shaped crystal dessert or salad plate with heavy silver mounting and monogram, $66 a dozen

PAIGE

The Most Beautiful Car in America

Introducing-

"THE MOST BEAUTIFUL CAR IN AMERICA"

At the Automobile Shows in New York and other principal cities, we shall introduce what we sincerely believe to be the most beautiful car in America.

This, we admit, is a bold and sweeping statement.

It is probably the most sensational announcement that has ever been made by a manufacturer of medium priced automobiles.

But we mean precisely what the words imply, and only ask that you reserve final judgment until you have seen our exhibits with your own eyes.

It is not our purpose, in this advertisement, to describe one single detail of the latest and greatest Paige Achievement.

We merely invite you to attend the Automobile Shows — key your expectations up to the very highest pitch—and determine for *yourself* whether or not we have been guilty of exaggeration.

A moment's reflection, however, must convince you that we would not and could not make any such claim unless it were substantially correct.

Our entire reputation and position in the motor car industry depend upon the accuracy of our public utterances.

Knowing this, it is not likely that we would voluntarily assume responsibility for a statement which could be refuted to our everlasting discredit.

If, though, you are still inclined to doubt, please remember that Paige has been one of the truly *creative* factors in the motor car industry.

From the very beginning our body designs have been absolutely unique and refreshingly distinctive.

If imitation is the most sincere form of flattery, we should indeed feel elated, because it is generally admitted that Paige designs have served as the models for practically every quality car in the industry.

Nothing could more strikingly emphasize the fact that Paige has *always* built beautiful cars—and can be logically expected to produce—"The Most Beautiful Car in America."

So far as the mechanical features of our product are concerned, you need only consult the thousands of owner records which have been established during the past seven years.

The Paige motor and chassis are world famous. They have been developed by the ripest engineering genius that the industry affords.

In them, we have incorporated every improvement, every refinement, that could possibly increase the efficiency of a smooth running, ever dependable motor car.

As we have said time and time again, you can only expect to get out of an automobile precisely what the manufacturer puts into it.

There is no substitute for basic quality. To build the truly great things in this world one must work with his Heart quite as well as his Hands.

But for the present, we are going to say no more. When the doors of the first Automobile Show are thrown open to the public, our case will be in the hands of the jury.

It is then that we want you to remember this advertisement—every word of it—and determine for yourself whether or not our claims are justified.

Will you make it a special point, please, to see—"The Most Beautiful Car in America?"

At the New York Show—Space A-4

THE PAIGE-DETROIT MOTOR CAR COMPANY

DETROIT, MICH.

for a Party Dress of any kind, is that intangible something known as STYLE. Without *style* a social frock is as hopeless as Cinderella without a fairy godmother. But *with* style one may win the whole social world—including the Prince!

To assure your new frock really having style, see that it bears this label:

Betty Wales Dresses

TRADE MARK REG.

Betty Wales, B.A., is a *master* designer. She specializes in

School Dresses, Shopping Dresses, Business Dresses, Afternoon Dresses and Social Frocks

—for girls and youthful women. Models are youthfully simple, sweet, charming, quality to the last stitch, but the thing that makes them distinctly "Betty Wales" is their *style-superiority.*

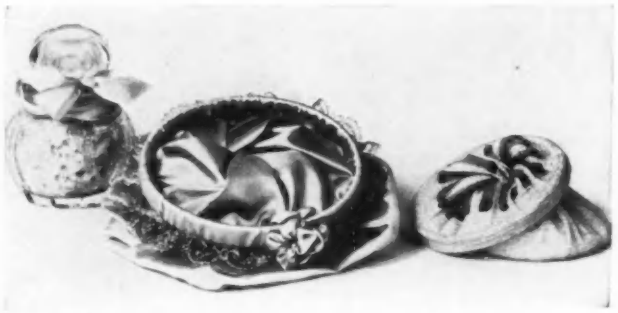
Only one dealer in a town is authorized to carry Betty Wales Dresses. If you have any difficulty locating the one nearest to you, let us know.

Let us send you "Ploshkin" *The Household God of Good Luck*

Send 20c (stamps or coin) for one of these funny little plaster statuettes.

Betty Wales Dressmakers, 101 Waldorf Bldg., New York

In Association with Goldman Costume Co.



Refreshing salts in dry form are to be had in many colors; a novel handkerchief case and a powder bag, each designed on the lines of a tobacco pouch

ON HER DRESSING-TABLE

THE unattainable has for us an undeniable charm, and this is particularly true of many of the products of the land of the White Czar, where certain luxuries are kept exclusively for the aristocrats. All the Russian preparations are particularly fine, and at present women in this country are welcoming an unusually charming series for the dressing-table. Delicious salts which have all the properties of the soda bath that softens the water and invigorates, are a most important part of the Russian toilet, and have the same odor that is sensed throughout the series of preparations. These are from $1.50 to $12 a bottle. Bath tablets, a concentrated form of the crystals, which take less space than the crystals and yet have all the same qualities and the same perfume, are useful while traveling. These tablets may be bought in boxes of 12 for $1.50. To combine with the crystals there is a soothing and cleansing soap which accentuates the fragrance of the bath. This soap is sold, in a silk case containing three cakes, for $4.50. There is a corresponding dusting powder for use after the Russian bath which is fine in texture and cooling to the skin; it comes in two sizes for $2 and $3.25.

FRAGRANT EAU DE COLOGNE

The corresponding eau de cologne or toilet water is so fragrant that it might be taken for an essence. This should be applied after the bath while the body is still warm and before the powder is used. A five-ounce bottle of this toilet water is $7; a smaller size is $3.75.

The solidified Russian eau de cologne comes in a small glass container convenient for the vanity bag, when motoring, yachting, and traveling. This refreshing eau de cologne will ward off that bugbear, for those who travel, the nervous headache, and may be bought for $1.

Much thought and care has been devoted to producing a face powder which would not injure the skin, and the result achieved has been most successful. Daintily perfumed with the same Russian essence, this powder comes in a pretty box covered in yellow satin, emblazoned with the arms of Russia in black. It may be purchased for $2.50 a box.

The perfume completes the series with an essence delicate yet lasting. A five-ounce bottle costs $7, a two-ounce bottle, $4; and a little sachet to put among one's belongings, $1.

Dry salts are popular because they do not require refilling with fluid as do the liquid salts, and there is no danger of staining if they are spilled or if the bottle is broken in traveling. Dry salts are put up very attractively. They come in six colors: violet, rose pink, Balkan blue, orange, yellow, and old rose; and in six odors: orange blossom, violet, rose geranium, lemon verbena, lavender, and clove pink. A three-ounce jar costs $2.

A NEW PLACE FOR HANDKERCHIEFS

A new handkerchief case of silk, designed on the lines of the prosaic tobacco pouch, may be ordered in any color, and is trimmed with flowers to match and with gold, silver, or white lace. The bottom is a square sachet three and a half inches square, and the top is a hoop four inches in diameter, making it a most convenient size for handkerchiefs. It costs $1.75. The same model is used for a powder case of oyster colored pongee, figured in blue and black, three inches in diameter; in any color of silk desired, with mirror, 75 cents.

Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of the issue of Vogue where the articles are shown.

Russian accessories to the bath are put up in convenient forms and all possess the same delightful fragrance

Louis XIV Grand Fauteuil

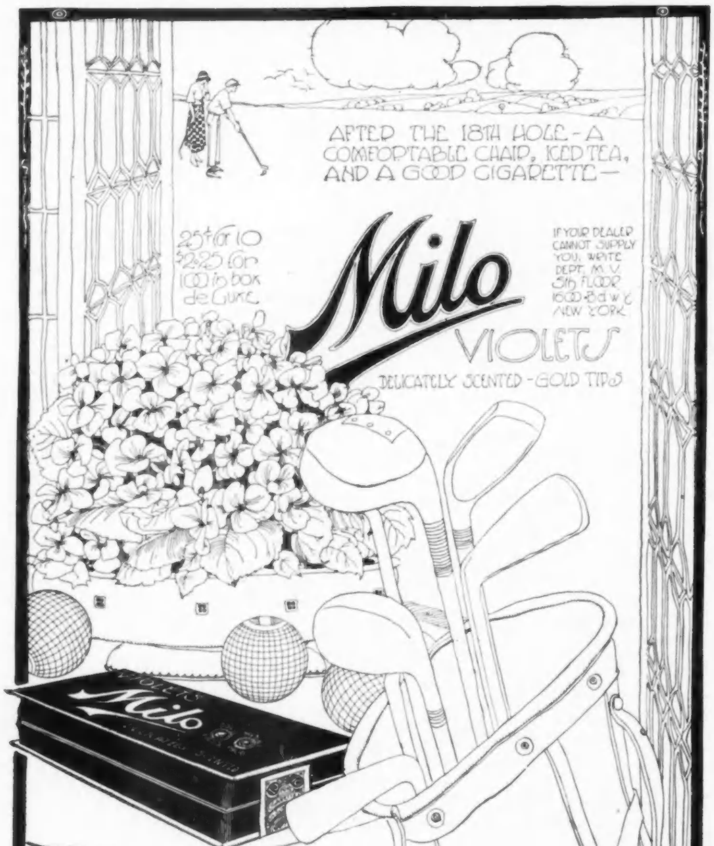
Circassian walnut and dull gold, in French tapestry

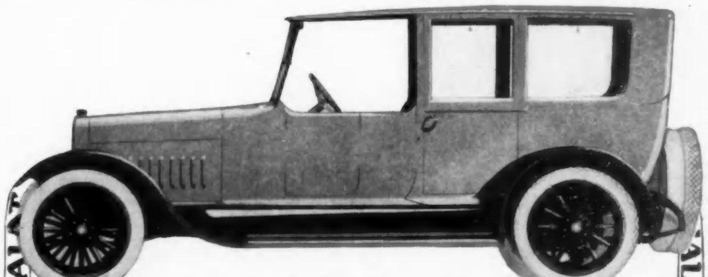
MADE IN OUR WORKSHOPS

An illustrated booklet of other Paine-Made Furniture will be mailed upon request

Paine Furniture Company, Boston

For 82 years in the manufacture and distribution of worthwhile Furniture and Interior Decoration





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S O C I E T Y

Births

BALTIMORE

Kinsolving.—On November 4, at Saint Paul's Rectory, to Reverend and Mrs. Arthur Barksdale Kinsolving, a daughter.

PROVIDENCE

Innis.—On October 13, at Providence, Rhode Island, to Mr. and Mrs. William Studebaker Innis, a son.

Deaths

NEW YORK

Gallatin.—On November 7, at Saranac Lake, New York, James Nicholson Gallatin.

Sprague.—On November 10, at his home, Carleton Sprague.

Von Hasperg.—On November 4, at her home abroad, Baroness Edith von Hasperg.

WASHINGTON

Seawell.—On November 15, in Washington, Molly Elliott Seawell.

Engagements

NEW YORK

Andrews-Winterbotham.—Miss Doris Andrews, daughter of Mrs. James F. Andrews, to Mr. John R. Winterbotham, son of Mrs. John R. Winterbotham, of Chicago.

Davis-Walcott.—Miss Helen Louise Davis, daughter of Mr. James Sherlock Davis, to Mr. Sidney Stevens Walcott, son of Dr. Charles D. Walcott, of Washington.

Hoffstot-Hammond.—Miss Helen Hoffstot, daughter of Mr. Frank N. Hoffstot, to Mr. Harry S. Hammond, of Chicago.

Jewett-Gary.—Miss Ellen I. Jewett, daughter of Mr. George W. Jewett, of Babylon, Long Island, to Mr. John Gary, of South Orange, New Jersey.

Knapp-Lane.—Miss Mary Elizabeth Knapp, daughter of Mr. Wallace Percy Knapp, to Mr. Mortimer Bliss Lane, son of Mr. James Warren Lane.

McAlpin-Shiland.—Miss Harriette Louise McAlpin, daughter of Mr. William Willet McAlpin, to Mr. Andrew R. Shiland, son of Mrs. Andrew R. Shiland.

Miller-Bonner.—Miss Marion Miller, daughter of Mr. Henry F. Miller, to Mr. David Bonner, Jr., son of Mr. David Bonner, of Stamford, Connecticut.

Sears-Platt.—Miss Penelope Sears, daughter of Mr. Joseph Hamblen Sears, to Mr. Sherman Phelps Platt, son of Mr. Henry Barstow Platt.

Taussig-Lawrence.—Miss Marianna Wright Taussig, daughter of Mrs. George W. Taussig, of Englewood, New Jersey, to Mr. Augustine Hicks Lawrence, son of Mrs. Joseph Daingerfield Lawrence, of Staten Island.

BOSTON

Eliot-McGiffert.—Miss Elisabeth Eliot, daughter of the Reverend Samuel A. Eliot, of Cambridge, to Mr. Arthur Cushman McGiffert, Jr., son of the Reverend Arthur C. McGiffert, of New York.

Pollard-Raymond.—Miss Pauline Pollard, daughter of Mr. A. Wilder Pollard, to Mr. Jonathan Stone Raymond, of Cleveland.

BUFFALO

Bartlett-Stearns.—Miss Virginia E. Bartlett, daughter of Dr. G. Hunter Bartlett, to Mr. George Reynolds Stearns, Jr.

Swope-Richmond.—Miss Marie Louise Swope, daughter of the Reverend Rodney R. Swope, of Biltmore, North Carolina, to Mr. Gerald Hunt Richmond, son of Mr. Jewett M. Richmond.

CHICAGO

Tuthill-Dickerson.—Miss Harriet McK. Tuthill, daughter of Judge Richard S. Tuthill, of Evanston, to Mr. Willard P. Dickerson, son of Mr. James Spencer Dickerson.

PHILADELPHIA

Brinton-Dulles.—Miss Anna Binney Brinton, daughter of Mr. Ferree Brinton, of Saint Davids, to Mr. Joseph Heatley Dulles, son of Dr. Charles Winslow Dulles.

Wheeler-Kennedy.—Miss Elizabeth Dawson Wheeler, daughter of Mrs. Gibson Bell, of Chestnut Hill, to Mr. Albert E. Kennedy, Jr.

RICHMOND

Perkins-Field.—Miss Nancy Keen Perkins, granddaughter of Mr. Chiswell D. Langhorne, of Greenwood, Virginia, to Mr. Henry Field, son of the late Marshall Field, Jr., of Chicago.

ST. LOUIS

Wood-McPheeters.—Miss Helen Marguerite Wood, daughter of the late Joel Wood, to Mr. Samuel Brown McPheeters.

Niedringhaus-Meier.—Miss Dorothy Niedringhaus, daughter of Mr. Thomas Key Niedringhaus, to Mr. Clement Ross Duncan Meier, son of Mrs. E. D. Meier.

Weddings

NEW YORK

Collins-Lefferts.—On November 9, in the Cathedral of Saint John the Divine, Dr. Charles Farnham Collins, son of Dr. Howard D. Collins, and Mrs. Louis Eugene Lefferts.

Worthington - Holbrook.—On November 14, in the Church of the Transfiguration, Mr. Henry Rossiter Worthington, son of Mr. Charles C. Worthington and Miss Helen Holbrook, daughter of Mrs. Harry Holbrook.

Bingham-Flagler.—On November 15, ex-Judge Robert Worth Bingham, of Louisville, and Mrs. Henry M. Flagler.

Robinson-Delafield.—On November 15, in Trinity Church, Mr. Francis de Lancey Robinson, and Miss Grace Floyd Delafield, daughter of Mr. Albert Delafield.

Noyes-Mali.—On November 16, in Grace Church, Mr. David Chester Noyes, and Miss Eva Mali, daughter of Mr. Pierre Mali.

Temple-Sage.—On November 20, at the home of the bride's parents, Mr. Arthur Temple, son of Mr. Thomas L. L. Temple, of Texarkana, Texas, and Miss Katherine Robson Sage, daughter of Mrs. William H. Sage.

Dirichsen-Marshall.—On November 23, in the Church of the Transfiguration, Mr. Charles Van Zandt Dirichsen and Miss Sarah Elliott Marshall, daughter of Mr. S. Duncan Marshall.

Aldrich-Alexander.—On December 7, at the home of the bride's parents, Mr. Winthrop W. Aldrich, son of the late Senator Nelson W. Aldrich, of Providence, and Miss Harriet Alexander, daughter of Mr. Charles B. Alexander.

BALTIMORE

von Luttischau-Pennington.—On November 22, in Berne, Switzerland, Count Victor von Luttischau, of Germany, and Miss Margarita Pennington, daughter of Mrs. Randolph Mordecai.

CHICAGO

Goodspeed-Fuller.—On November 18, in the Fourth Presbyterian Church, Mr. Charles Barnett Goodspeed, son of Mrs. Miller Goodspeed, and Miss Elizabeth Fuller, daughter of Dr. Charles Gordon Fuller.

PHILADELPHIA

Newbold - Heckscher.—On November 8, in Saint David's Church, near Devon, Mr. Richard Sydney Newbold, son of Mr. John da Costa Newbold, and Miss Anna Massey Heckscher, daughter of Mrs. Austin Stevens Heckscher.

Wetherill-Bispham.—On November 9, in the Church of the Ascension, Claymont, Delaware, Mr. Robert Wetherill, Jr., and Miss Barbara Carr Bispham, daughter of Captain Harrison Augustus Bispham, U. S. N.

WASHINGTON

Thompson-Montgomery.—On November 4 in Saint Matthew's Church, Lieutenant Terry Brewster Thompson, U. S. N., and Miss Leita Montgomery, daughter of Mr. Warwick Emile Montgomery.

Weddings to Come

DAYTON

Patterson-Huffman.—On January 3, Mr. Frederick Beck Patterson, son of Mrs. John H. Patterson, and Miss Evelyn Van Tuyl Huffman, daughter of Colonel Frank T. Huffman.

Evening
Slippers

Six
To
Fourteen
Dollars

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Courtesy of Houghton Mifflin Company

From the "Letters of Richard Watson Gilder," which fittingly commemorates that leader of a most distinguished New York literary circle, comes this photograph of the studio at Marion, showing Mrs. Perine, Joseph Jefferson, Mrs. Jefferson, Mrs. Cleveland, and Mrs Gilder

WHAT THEY READ

FICTION, British and American, seems pretty close to a new turning-point. Some of the veterans and some who hardly count as such in years have almost ceased to write or are writing for a small public. Mr. Howells no longer gives us a novel a year, and his more recent fiction has had a smaller public than that of twenty years ago, when his subtle, quiet, discriminating, and exquisitely expressed studies of American life met an assured welcome from a few thousand buyers and probably five or ten times as many readers. In Great Britain, Mr. Kipling retired from the field almost at the height of his power and popularity. The war has drawn from him a few short stories and a good many newspaper letters; it has also dealt him a cruel blow by taking the life of his young son. Maurice Hewlett has never redeemed the promise of "The Forest Lovers," and for three or four years past he has been doing things for which few persons cared. His latest novel, however, shows a return to modern life and raises the question of his "coming back." As to Arnold Bennett, only the most ardent and uncritical admirer would deny that he of the "Five Towns" is far superior to the Arnold Bennett of the last two or three years. Mr. Galsworthy still retains his hold upon the public, partly by his plays, and his style remains vigorous and finely restrained, but his best recent novels are certainly not better, perhaps they are weaker, than those of ten or twelve years ago. "Mr. Britling Sees It Through" shows us Mr. Wells in a new phase, but the book is hardly a novel; it is rather a rarely brilliant study of the fashion in which England has reacted to the war. Thus far the middle period of Mr. Wells has perhaps been his best. In the British Isles, at least, the generation between the death of Thackeray and the death of Stevenson, the despised Victorian period, saw perhaps thrice as many notable works of fiction produced as we have seen in the twenty-odd years since. The opinion of middle-aged persons upon the comparative merit of current fiction and that of a somewhat earlier period cannot be trusted, but when we find the young preferring the earlier to the later, we may trust the indication; and eagerly as young people read current fiction, many of them are turning from it not merely to Hardy and Meredith and Stevenson, but also to Trollope, Dickens, and Thackeray. When a novelist of twenty, thirty, or fifty years ago still attracts the young, he must be recognized as a living force. When a novelist of the past, however great in the esteem of his own generation, palls upon the young, you may know that he will shortly be doomed to the dust of the upper shelves. Scott begins to show that fatal sign, though his greatest novels still find voluntary young readers. Our brilliant fictionists of the last dozen years already begin to outlive their popularity, and it would be a bold prophet who should undertake to name ten novels published since 1900 that are likely to be read as late as 1930.

A DICTATOR, A WIDE RANGE, AND AN EXTRAVAGANZA

EL SUPREMO, A ROMANCE OF THE GREAT DICTATOR OF PARAGUAY, by EDWARD LUCAS WHITE, seems to be less a fictional romance than a highly dramatic picture of Dr. Francia, his government, his country, and his people. Dr. Francia's astounding career, as revealed in the oration delivered at his funeral and in half a dozen books dealing with Paraguay and the Dictator, drew from Thomas Carlyle one of his most brilliant and entertaining essays. Carlyle used as one of his sources the account of Dr. Francia given by the Englishmen, J. P. and W. P. Robertson, whose view of the man he discredits. Mr. White "ironically" dedicates his book "to the scandalized ghosts" of these two men, for he makes a hero of the man whom they depict as a monster. "El Supremo" is one of the longest novels that has appeared recently, at least on this side of the Atlantic. Mr. White's endeavor has been to give us a brilliant and detailed full-length portrait of the Dictator against a brilliant and almost equally detailed background of the land and the people. He not only shows us how these people lived, and what were their surroundings, but he creates half a dozen genuinely real persons of great interest, and sketches twenty more. Hawthorne, the American, is a little too much the "Admirable Crighton." The dramatic movement is often clogged by dialogue which recites history or delineates character or indicates custom, but so interesting are the history, character, and custom, that however the author sins against fictional art, he is never dull. Whenever the Dictator appears in these pages, he lives and moves as a real person, sometimes capricious, cruel, terrible, at others altogether fascinating, and always the man of power, resource, penetration. There are half a dozen chapters in which he takes the leading rôle, each of which constitutes in itself a brilliant little drama, and there are a dozen other chapters of inferior interest but of really distinguished quality. If Mr. White had been a sufficient literary artist to master at all times and completely his immensely

(*Continued on page 92*)

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proves its greatest worth, for not only will it *soften* the skin that's roughened by frosty winds, but 'twill quickly *restore* the irritated, chapped and very sore skin. The delicate complexion will retain its charm of velvety smoothness and natural color by using the cream morning and night. Let us send you *free samples* of Liquid and Cold Cream. Write now, enclose 2c stamp for postage.

Selling everywhere, or postpaid by us on receipt of price. Hinds Cream in bottles, 50c: Hinds Cold Cream in tubes, 25c.

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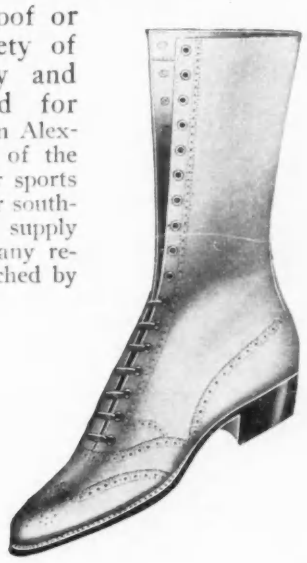

Illustrated above is a trig skating boot that may also be worn on winter tramps and outings. Exceptionally well made and comfortable, supporting ankle and arch admirably. In dark tan grain leather $12. At left is shown correct shoe for either golf or skating, made of pearl color or tan grain leather at $7; or in black calfskin at $6.

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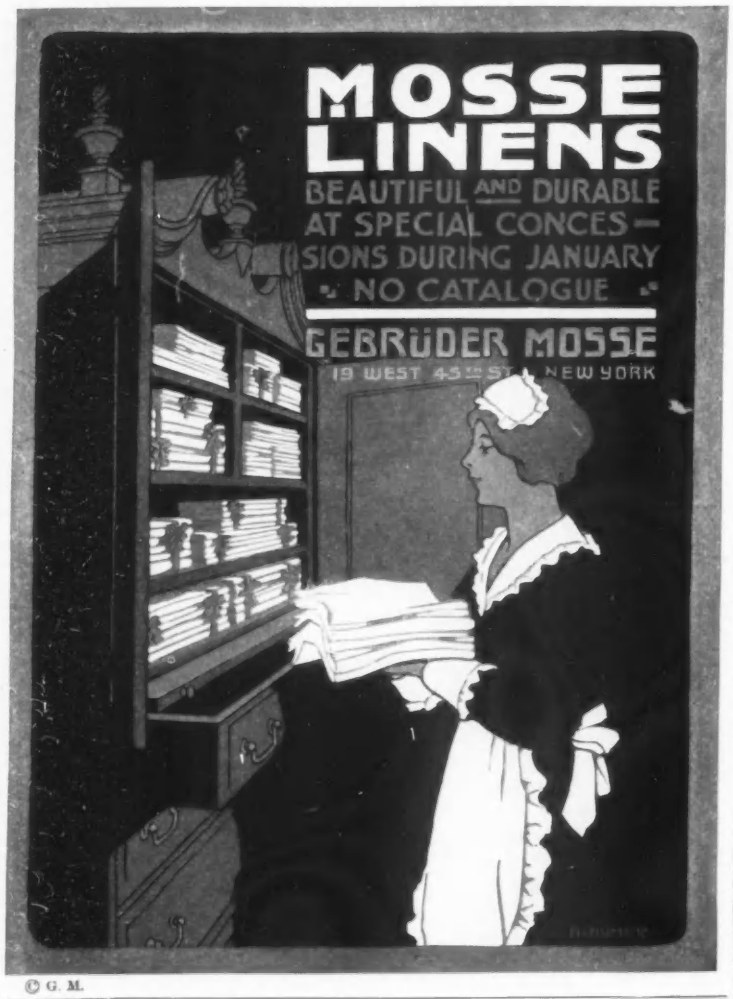

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WHAT THEY READ

(*Continued from page 90*)

rich material, as he has at times mastered parts of it, he might have produced one of the great monuments of fiction. In spite of his limitations he has produced a book of rare interest, one that no reader with an intelligent feeling for historic significance and dramatic power would wish shorter. (New York: E. P. Dutton and Company; $1.90 net.)

XINGU AND OTHER STORIES, by EDITH WHARTON, covers a somewhat wide range, geographical and topical. Here are eight stories, each nearly thrice as long as the average magazine tale, one a satire upon American philistinism of the village, another dealing with the war in France, still another French in scene and character, dealing in fact with the author's beloved Brittany, the rest concerned with American life, fashionable and otherwise. One of these last tales introduces the supernatural. Several of these stories show Mrs. Wharton in her Jacobean rôle, which she is able to don and doff at will. It appears strongest perhaps in the double divorce story, "Autres Temps," where the author revels in her knowledge of American fashionable life pitilessly detailed. "Coming Home" is remarkable for what it does not tell in actual words. "The Triumph of Night" is really an unexplained mystery of the occult. It would be hard to guess why Mrs. Wharton permitted the tale, "Xingu," to give title to her volume, unless upon the familiar principle that an actress loves to play the rôle for which she is unfitted. Certainly "Xingu" is the poorest story in the book, certainly it would never have been accepted by a first rate magazine coming from an unknown hand, and certainly it proves Mrs. Wharton's unfitness to deal with farce comedy, for a drearier piece of tedium masquerading as humor the present reviewer has rarely read. (New York: Charles Scribner's Sons; $1.40 net.)

THE LION'S SHARE, by ARNOLD BENNETT, is the kind of novel that Mr. Bennett hastily throws off when in pressing need of funds for a contemplated tour abroad or a new and expensive motor. He gave us one such in "Buried Alive," and a very entertaining one at that; he gave us another such in "The Gates of Wrath," which the world cheerfully and promptly let die; now he comes with this new extravaganza in more than four hundred pages, written skillfully, of course, but not in the least significant, not very amusing anywhere, and often tedious. The incurable Bennett-dicts, so to speak, will accept it with joy, but it will certainly add nothing to the fame of the author, and it should not increase the number of his readers. It seems to be Volume XXXVIII of the Arnold Bennett Library of Fiction, Philosophy, and Travel. (New York: George H. Doran Company; $1.50 net.)

A LITTERATEUR AND HIS TIMES, AND A CARTOONIST

LETTERS OF RICHARD WATSON GILDER, edited by his daughter, ROSAMOND GILDER, really amounts almost to a "life and times." Lamb says, quaintly and soundly, "We should be modest for a modest man," and in making this beautiful book Miss Gilder has followed Lamb's prescription. Many a man of Richard Watson Gilder's varied activities and distinguished public usefulness would be immortalized for the upper shelves in a fat and fussy two-volume biography. Miss Gilder gives us a single royal octavo of five hundred beautifully printed pages with apt illustrations, admirably reproduced, and a title of perfect taste. The whole book can be read at a few sittings before the library hearth. Mr. Gilder was not only a minor poet with close kinship to his great brethren, but he was an editor of the highest ideals and accomplishment, and a tireless promoter of many great and good public causes. Incidentally he was the close friend of one President of the United States, the frequent associate of another, and the center of the most distinguished literary group that New York has ever had. Whoever reads this book will realize how good a man was Richard Watson Gilder, how essentially great a man he was in his unswerving devotion to his own best ideals. Those who recall the Fellowcraft Club, of which Mr. Gilder was first president, will wish that J. W. Alexander's portrait head of Gilder, presented to the Club, might have been among the illustrations to this book. The painter announced that he found the complexion of his subject to be pretty close to a mild green. Grover Cleveland appears in these pages at his best, but there are some indications that Mr. Gilder, like Mr. Cleveland, failed to read aright the political movement, marked, indeed, with absurdities and quasi-insanities, which left the President in a minority with his party, but eventually showed us what to-day we see. There is a story of Mark Twain that might well have been omitted. Mr. Greenslet's preface fitly introduces the body of the book. (Boston and New York: Houghton, Mifflin Company, $3.50.)

Courtesy of Small, Maynard and Company

The frontispiece of "One Hundred Cartoons by Cesare," consists of an admirable portrait of the noted cartoonist himself, by himself

ONE HUNDRED CARTOONS, by CESARE, a folio in light green boards, reflects many phases of the great war and its diplomacy as they impress a brilliant cartoonist, known to perhaps millions of newspaper readers through his cartoons in the *New York Sun* and *Evening Post*. This artist, for Cesare is much more than a cartoonist, impartially presents the misfortunes of all concerned in the vast struggle, but in the hundred cartoons here brought together, there are few of strongly partisan tinge as to American affairs. The persistent note is one of horror, though space is found too

(*Continued on page 94*)

For the luncheon or afternoon bridge you're planning, serve a **Viola Parfait**, a **Woodland Sundae**, a **Favorita Sherbet.** Or, you can choose from many other delicious dishes made with Crême Yvette. You'll enjoy their distinctive violet tint and taste. Learn why Crême Yvette has long been famous in well-known hotels and restaurants throughout the country.

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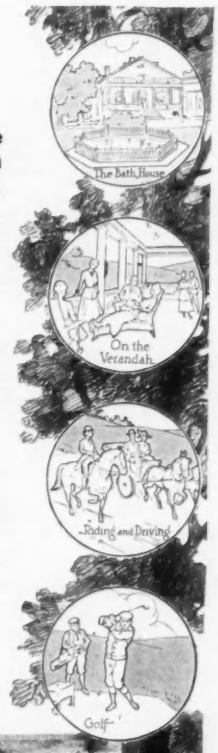

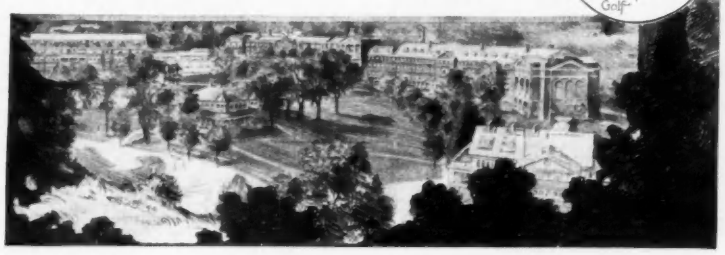

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WHAT THEY READ

(*Continued from page 92*)

for humor, and there is much of pathos and a glad recognition of French heroism. The frontispiece is an interesting portrait of the cartoonist by his own hand. These pictures gain much from their relatively large size and from being printed upon suitably calendered paper. (Boston: Small, Maynard and Company; $3.)

A PLAY FOR OUT-OF-DOORS

THE PIPES O' PAN, A WOOD DREAM, by SYLVIA SHERMAN, with illustrations by Helen Alton Sawyer, is a tiny three-act play of fairyland, embodying an especially attractive main idea, and having genuine dramatic interest. It has been played several times in the open air and it is designed to meet the growing demand for light, idealistic, and symbolic pageantry. The characters are all supernatural inhabitants of Arcadia, except for a Gypsy girl who strays in as being by nature nearer than most human beings to such creatures. Had the literary execution of the little play equaled the conception the author would have produced a notable piece of work. Unfortunately, however, the blank verse lacks distinction, though most of the time it is correct enough, the poetic phrasing seldom reaches the freshness and beauty that one looks for, and the songs are deficient in lyric sweetness. These defects do not prevent the genuine charm of thought, feeling, and action from reaching the reader, and doubtless the little play serves well its purpose of outdoor entertainment. (Boston: Richard G. Badger; $1 net.)

THE PAST AND THE FUTURE IN DECORATION

THE QUEST OF THE QUAINT, by VIRGINIA ROBIE, tells of odd things in china, glass, oak, mahogany, and even in pasteboard and tallow, sought by those with an eye to what is unusual without being bizarre. The author's first chapter deals with bandboxes, which were originally the huge "containers" in which the ruff or band of many generations ago was kept. The bandbox has survived for the hat or bonnet of fashionable folk to-day, and has been at one time or another large or small as fashion decreed. Bandboxes of earlier times were highly decorative, and it is of such that Miss Robie tells us. She discusses, as well, the silhouette, named for an unpopular French minister of finance who dared to tax the privileged classes. If you happen to be the child of a country parson and to cherish an old Lowestoft pitcher in which some kind parishioner brought jam to a donation party, you will appreciate the discussion of this quaintly interesting pottery. Jugs, clocks, stairways, highboys and other antique furniture, bayberry candles, and the tallow dip, the latter still a practicable light for remote country districts, are all agreeably discussed, and the reader has also a visit to Portsmouth, New Hampshire, under the author's competent guidance. The text is abundantly illustrated with pictures from original articles. (Boston: Little, Brown and Company, $2 net.)

THE NEW INTERIOR, MODERN DECORATION FOR THE MODERN HOME, by HAZEL H. ADLER, does not prove so revolutionary as the title might lead one to expect. Indeed the author by no means counsels the rejection of all accustomed indoor things and the adoption of audacious oddities in their stead. What she primarily urges is the adaptation of the surroundings within the home to the needs, taste, and means of the family, and she would have us consider in the formation of taste, not merely the conventional as suggested by professional upholsterers and decorators (sometimes aptly spelled "desecrators"), but the unhackneyed, whether actually new or derived from our traditions or those of other nations. Miss Adler's text is not extravagant, and her advice is helpful. She needed, however, to caution those whom she warns against accepting wholesale the professional decorator's advice, against trusting too rashly to their own untutored taste. Her chapter on "The New Point of View," in some measure does give the necessary caution, and this chapter has a peculiar value in that it insists upon the artist's rather than the upholsterer's notion of furnishing and decoration. As she aptly says, a genuinely beautiful object, such as an old rug, chair, or table, may be entirely unsuited to the setting given it by the proud and appreciative possessor. We no longer hang the old warming-pan over the library hearth, or make a beribboned spinning wheel conspicuous in the reception room, but when we are rich enough to buy what we choose, we sometimes commit almost as serious sins against the fitness of things. The illustrations of this book are at once decorative and helpful, though the color plates are not so successful as the photo-engraved pictures of actual interiors. (New York: The Century Company, $3 net.)

Courtesy of the Century Company

That question of harmony between furniture and background, to which "The New Interior" devotes much space, is aptly illustrated by this Italian furniture upholstered in modern black and white and set against modern batik hangings; designed by Anton Hellmann

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Neatness Quality, and Economy,

No. 354 — Tu Fold model. Can be worn either high or low neck. Of black, grey or brown cotton pongee; detachable hem-stitched white organdie collar and cuffs. **$3.50**
Slightly more west of the Rockies.

No. 453 — Same of white linen - finished cambric, attached collar and cuffs. **$3.00**
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Write for Booklet V and complimentary Copy of "Your Maid and How She Should Dress."

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A woman, whose skin was not naturally beautiful, determined to find a perfect cream which would feed and beautify her complexion. At last she tried Crème de Meridor and today her skin is young again —soft, fresh and glowing.

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For those who do not care to take chances of injuring or splitting the nails by using strong acids put up under fancy names,

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Waterproof
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is recommended. It is a scientific preparation of great merit, which imparts a lasting satin finish and brilliant lustre. In convenient cake form. Not affected by water. White or pink cake (as preferred) and flexible "Velvedge" Buffer, 25c at stores, or sample 10c from us direct.

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gives a bright pink lustre which lasts a week and will not wash off. Delicately fragrant. 2 sizes—10c and 25c.

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"VANNA-ROUGE"

has been pronounced the finest rouge ever made—the exquisite final touch to the dainty toilette. In attractive box, with mirror and puff, 25c.

These exquisite preparations are sold by Liggett's-Riker-Hegeman drug stores, Macy's, Gimbel's, McCreery's, Altman's, Bonwit-Teller, Abraham & Straus and leading drug and dept. stores. If they cannot supply you, remit to us.

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In the winter time sensitive skins chap—eyes inflame—lips crack, rose tinted cheeks become pinched and blue, and noses once delicately white are roughened and reddened.

If your complexion is not affected by cold weather you are most fortunate, for practically every woman—anxious to appear at her best during the Social season despairs because of peeling skin or blue lips and nose.

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Visit this European Specialiste who is attendant to Royalty and Beauty Advisor to fashionable women the world over.

For Mme. Rubinstein has proved that practically every complexion requires different treatment and in this connection she uses the most careful discrimination. Visit her at the Maison de Beaute Valaze. Consultations are free, and there, after careful examination of your skin, the best advice will be given regarding its care and improvement. If more speedy results are desired than achieved by home treatment or the facial defect is too advanced a short course of special treatment may be arranged. Mme. Rubinstein can speedily remedy deep wrinkles, crowsfeet, puffiness under the eyes, loss of contour, double chin, moles, blotchiness and greasiness of the skin, blackheads, etc.

The following preparations are for home use and obtainable by mail:

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Restores, stimulates and preserves the skin, wards off wrinkles, looseness and flabbiness. It promotes the renewal of skin-cells, and thus stands for skin-health and youthfulness. VALAZE clears the skin of *tan, freckles* and sallowness, and thus makes the complexion fine and faultless. VALAZE has been used for years by the best-known women of aristocratic and royal circles in Europe. Just as a good complexion is the foundation of real beauty, VALAZE is undeniably the foundation of a good complexion. VALAZE may be had direct from Madame Rubinstein at $1.00, $2.00 and $6.00 a jar.

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Overcomes greasiness and "shine" of the skin, and undue flushing of nose and face. Gives a cool, fair and mat appearance to the complexion. Helps to overcome open pores and blackheads. Price, $1.50, $2.75 and $5.50 a bottle.

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In five tints, flesh, rose, cream, rachel and white, for greasy moist skins, also for normal skins.
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Nearly every woman when examining her face will find on it small, wavy red lines, especially on the sides of the nose and on the cheeks, caused by broken and congested veins, noticeable with the cold weather. VALAZE VEIN LOTION is the only preparation known in the world used in such instances. Price, $3.00, $5.00 and $10.00.

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VALAZE REDUCING JELLY (price, $1.50 and $3.00) also the VALAZE REDUCING SOAP (price, $1.25 a cake) are the two most effective preparations to remove a double chin as well as superfluous fat, and to restore beauty of line to face and throat.

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A delightful colouring for the face in the form of powder or compressed blocks. Reproduces natural tints to perfection and does not betray even the slightest trace of artificiality. State whether required for blonde or brunette. Price, 75c and $3.00.

A copy of Madame Rubinstein's booklet, "Beauty in the Making," will be sent on receipt of 2c stamp to cover postage.

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Mlle. Lola Beekman—formerly with Mme. Rubinstein in Paris and New York, is now her Chicago Representative, at 30 Michigan Avenue, Michigan Boulevard Bldg. Mme. Rubinstein's many Chicago clients now have the convenience of obtaining the Valaze preparations direct from Mlle. Beekman.

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For the winter Mme. Rubinstein will maintain a salon at Palm Beach in the Beaux Arts Studio.

TWO garments that are favored by our most discriminating women—*Isabelle* and *Clozabelle* drawers, that are representative of our style, quality and serviceability.

Clozabelle
REG. U. S. PAT. OFF.

"the garment of convenience"—with a perfect fitting waistline it fastens in front, full skirt, lace or embroidery trimmed. All sizes.

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"the open drawer, perfected"—cut circular with no seams, a size for every waistline, it falls over the hips in graceful flares. Lace or embroidery trimmed.

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You are Judged by Your Complexion

To be good looking requires more than good dressing. The skin and complexion play an equally important part in the appearance of every attractive looking woman. Make sure of a good complexion, smooth white arms, neck and hands. They are added charms to any well dressed woman. D. & R. Perfect Cold Cream is of supreme value in the care of the skin. For more than twenty-five years

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Perfect Cold Cream

"The Kind That Keeps"

has met every requirement of the modern woman for a pure and perfect toilet cream. It is a beautifier because it improves the skin which is the foundation of beauty. Use it at night after a day of tiresome shopping, house affairs, or social duties; after motoring, golfing, etc., to cleanse the skin. Keeps the hands soft and smooth for sewing, embroidery and fancywork. Tubes, 50c, 25c, 10c. Jars, 35c, 50c, 85c, $1.50.

Two Samples Free

if you send your name and address. One of D. & R. Perfect Cold Cream, that you may try before you buy. One of D. & R. Poudre Amourette, a new and exquisite face powder with a charm all its own—a worthy companion of Perfect Cold Cream.

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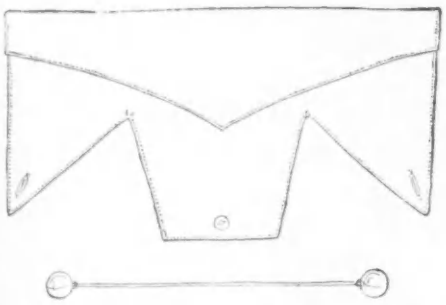
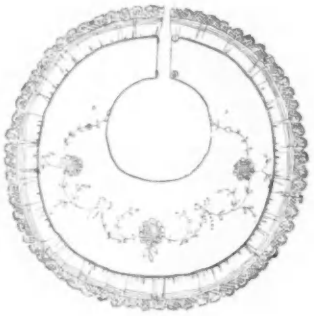
SMALL COMFORTS

(Continued from page 66)



This nurse's cap quite flattened itself out to oblige the laundress. The points of the silver pin which fastens the cap are protected by silver balls; cap from Hays and Green; pin from Unger

The eternal fitness of things demands that the smallest of tucks and the finest of lace and the fluffiest of bows trim the cap destined for an infinitesimal person



The protective instinct of a nainsook bib elaborately hand-embroidered, ruthlessly isolates a rosy face from an equally chubby body; infants' wear from Gebrüder Mosse

To warm impatient little feet until footgear of sterner stuff be demanded by their owner, is the mission of these hand-knitted bootees fashioned daintily of silk and wool

AS SEEN *by* HIM

(Continued from page 52)

I rather enjoy the antics of the amateur dancers; they are far more amusing than those of the dreadful professionals. It is really bad form now, even in cabaret circles, to indulge in fantastic and eccentric steps. The turkey trot of almost a generation ago and the later tango have been subdued, though perhaps, in the matter of holding their partners, many men have yet much to learn. Without wishing to play upon words, it is really but a step from refinement to vulgarity—and that step is an easy one to take in the modern dances. It shocks one a bit to see on the floor men dressed in any kind of clothes and shoes—even to tan ones. To our London friend, however, this looked homelike, for London is topsy-turvy these days. No one dreams of wearing "tails," as evening coats are called, at any of the few and far between evening affairs. Men scorn even to put on dinner jackets, and they appear at all entertainments in mufti—this in London, where the law for men's dress has been inexorable. In society here, no such experiment has been tried so far, anxious as we are to follow all the latest London fashions.

As yet, another London fashion which is in verity a law over there, has not been adopted in our town. Nobody treats; now in London there is no pressing of the little electric button on the table, and the old slogan, "Waiter, take the orders," is not heard in the land. There is no drinking between meals, and at clubs one can get alcoholic refreshment only at luncheon and at dinner. The law was passed in the public houses, as we all know, because every one wanted to treat the hero Tommies when they came home from the front. The clubs respect the law and observe it *au pied de la lettre*. In fact, nowhere in London, with the exception of clubs, of course, can one obtain anything alcoholic from Friday afternoon until Monday morning, and only at certain hours, I believe, on other days. My British friend told me that so accustomed have the men become to this that even if they could they would not go back to the old custom of over-frequent brandies or whiskies and sodas. It seems as if prohibition will be à la mode after all, even over here.

After all, there was not much for Uncle George, his British friend, and me to see in our tour of the town. There are only the dinner dancing rooms, the plays, and the midnight frolics, which are simply a repetition of the early evening. If you care to dance, it is all right, but for the non-dancing onlookers the town is something of a bore. In London, of course, the halls—as they call the big variety theatres—draw the largest audiences, and next in popularity come plays of the fluffy kind. An English audience simply will not be interested in a war drama. They have the real thing, they are fed up on it, and they will not stand for its dramatization. The men who are home on furlough want to be amused, and the most arrant nonsense is most popular. On the other hand, writers of the Hichens genre have vanished, for women as well as men seem to want stronger mental food.

Marianne Buzenet

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New models received weekly from the Paris house (3 Rue Boudreau, opposite the Opera).

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AUX BEAUX ARTS, PALM BEACH

Special Notice

At the "City of Paris" in San Francisco a complete collection of *all* our Newest Creations is constantly on exhibition. This enterprise marks *the first* occasion in which a Parisian Couturière has *ever* established *an agency* in San Francisco.

Geraldine Farrar

writes of

Crême Nerol

"I am very glad indeed to express my complete satisfaction with the delicious CRÊME NEROL made by Forrest D. Pullen. It has my hearty and sincere recommendation."

Use it if you care for beauty—for it will leave your skin with the softness, the freshness and the glow of youth.

Crême Nerol is the product of ***success***—the success of a face specialist and the success of rare ingredients—in rebuilding worn skin tissues. Its pure elements are carefully blended and its effect is charming.

Each of these beautiful women gladly recommends Crême Nerol to you and we give you a word from each as written to Mr. Pullen:

Olive Fremstad	*"Best"*
Rita Fornia	*"Delightful"*
Mme. Tetrazzini	*"Excellent"*
Frieda Hempel	*"Choicest"*
Bernice de Pasquale	*"No Equal"*
Margaret Anglin	*"Wonderful"*
Mrs. Fiske	*"Unsurpassed"*
Julia Marlowe	*"Gratifying"*
Maxine Elliott	*"Delightful"*
Billie Burke	*"Rare quality"*
Frances Starr	*"Superior"*
Laura Hope Crews	*"A necessity"*
Julie Opp	*"Delightful"*
Constance Collier	*"Most refreshing"*

Crême Nerol (one dollar) and Nerol Skin Food (two dollars) are now sold in New York at the toilet goods department of B. Altman & Co., in Brooklyn by Fred'k Loeser & Co., and in Boston at Filene's, or will be mailed by Mr. Pullen to any address on receipt of price.

Forrest D. Pullen, Face Specialist
(New address)
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During the winter months—whether on sunny western slopes or along the shores of the tropical gulf—you are sure to find millinery with this label in the crown predominating.

Fiskhats TRADE MARK CHICAGO, NEW YORK, PARIS.

Fisk models for sports wear are ultra-smart and reflect accurately the style tendencies of coming modes.

To The Trade Fiskhats for spring and summer may now be seen at our New York salesrooms, 411 Fifth Avenue (open throughout the year).

D. B. FISK & COMPANY
Creators of Correct Millinery
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For the woman at the switchboard, for man or woman in all employments that call for sustained mental alertness and physical endurance, for all work that pulls tensely on tired nerves,

Shredded Wheat

is the ideal food because it supplies the greatest amount of nutriment with the least tax on the digestion. For breakfast eat it with hot milk or cream. For luncheon eat it with baked apple, sliced bananas or other fruits. It is ready-cooked and ready-to-eat. A deliciously nourishing meal for a few cents.

Made only by
The Shredded Wheat Company
Niagara Falls, N. Y.

GALLERY OF PORTRAITS
(No. 20)

Imperial Crown Russian Sable Coat, made very full and generous — with skins worked across with border at bottom—cuffs, collar and yoke. Made also in Ermine or Chinchilla.

Style Pamphlet on Request.

A. Jaeckel & Co
Furriers
384 FIFTH AVENUE
(Between 35th and 36th Sts.)
NEW YORK

No miniaturist could ask a more charming subject than the beloved little Belgian Princess, Marie José, and Alyn Williams has most successfully portrayed the charm. Two copies of this miniature, signed by Marie José, are to be sold for the Belgian relief

A R T

(*Continued from page 56*)

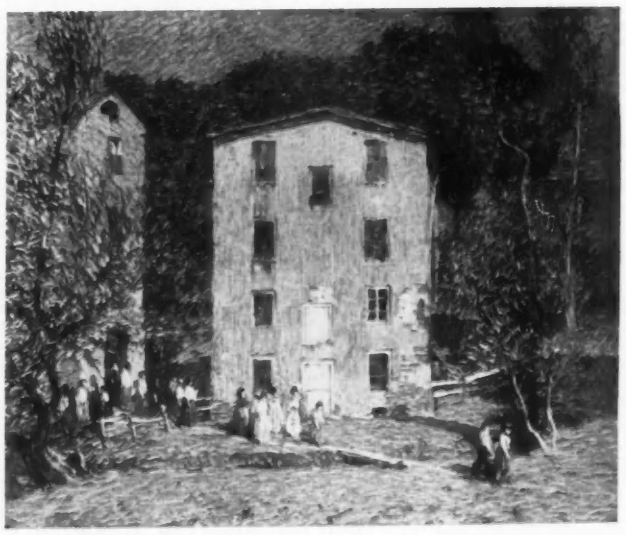
To Robert Spencer, a young American painter, has been given that gift of the gods which enables an artist to see beauty where one might least expect to find it. To the casual observer there seems little charm in box-like factories and the tenements of the poor, even when the June sunshine falls across them and the workers are gathered in picturesque groups in the sunshine or in the cool dampness on the shady side of the buildings. Yet it is by the inspiration of such subjects that Spencer filled the Arlington Galleries during November with canvases which reflect the ever-changing moods of nature in the same spirit in which Monet and others of the French impressionists first saw and pictured their fleeting changes. Like these earlier painters of the out-of-doors, Spencer tries to catch the varying beauties of nature, remembering that trees and clouds and sunshine no more stand still for their portraits than do the shifting groups of factory workers, who unconsciously make kaleidoscopic patterns of changing color and fantastic shadow.

A certain freedom and lack of convention, which comes inevitably with the study of life in the open, runs through the work of this artist. It is the exception when figures in the landscape are insistent, while at times they are present merely by suggestion, as in the "Village by the River," in which the village is seen reflected in the ripples of the water, under a wide sky of moving cloud. The color in his works has the clear freshness of the color in the paintings of the French impressionists, and his pigments are laid on, like theirs, in broad short brush strokes of clear color, which mingle and vibrate when seen from a short distance, giving the impression of color seen through a moving atmosphere.

In the twenty-five paintings which composed this first "one-man" exhibition of Robert Spencer's work, there was only one real interior, "The Blue Gown,"—the only composition in which the figure predominated. This painting has much beauty in textures, color, and the painting of still life, but it is a somewhat conventional and labored work and finds the painter a bit beyond his depth in the treatment of the figure; it lacks the spontaneity and individuality which give charm to even homely subjects in his other paintings.

At the Wanamaker Galleries throughout the first two weeks of December were shown the paintings of the Spanish artist, Eliseo Meifren, who, like Spencer, is a painter of the outdoor world. Meifren, whose work is well known on the Continent, showed great versatility in subject in this exhibition. His canvases ranged from paintings of calm, sunny, Spanish gardens, portrayed with more concentration than interpretation, through gray storm-tossed seas and dark Spanish towns

(*Continued on page 100*)



Robert Spencer, who, like the French impressionists, finds beauty in the most commonplace of subjects, portrays in "Five o'Clock, June," not factories and factory workers, but the warm glow of afternoon sunlight and the cool dampness of summer shadows

The Style Committee Designates the shoes to be worn this Winter

The darker shades of **"F. B. & C."** Various Colored Kid to match the gown will continue to be worn by the better dressed women throughout the winter months.

Colored vamps of **"F. B. & C."** Kid will also be seen in combination with tops of **"F. B. & C."** White Washable Glazed Kid No. 81.

Whole shoes of **"F. B. & C."** White Washable Glazed Kid No. 81 are considered smart at any season and always in good taste.

Shoes of **"F. B. & C."** Bronze Kid have grown into favor for both day and evening wear and should form a part of every well-dressed woman's wardrobe.

"F. B. & C." Kid is the only leather that fits on the foot like a glove on the hand.

The **"F. B. & C."** tag is an accepted symbol of style and merit. Make sure it is attached to the shoes you buy and get **the best there is.**

If your usual shop cannot show you shoes with **"F. B. & C."** tags attached, write to us. We can advise you of dealers who will appreciate your desire for the style and quality superiority they signify.

FASHION PUBLICITY COMPANY
of NEW YORK

Crowley Neckwear for Women

Gives that Dash, Style and touch of Youthfulness

On sale at best shops!

The Crowley "Lily" Guimpe
Spring 1917

Reg. U. S. Pat. Off.

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Look for Label

Designed and Made by

TIMOTHY F. CROWLEY Inc.
NEW YORK

Original Deuillet Model, Brocaded Velvet. 15 inch Moleskin band. Value $500; now $250.

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Belle Bryce Gemmel

Announces an Opening Sale
At Less than Cost

Wonderful Afternoon Gowns, Dancing Frocks, Sport Suits and Waists of Original and smart designs. Formerly $100 to $500.
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Gowns made to order from exclusive designs received weekly from our Paris representative

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A Dainty Vanity Case

THE Vanafil Case is so dainty, so attractive, so tempting, that every woman wants one.

The superfine face powder it contains is scented with that wonderful French odor "M'Amour," a delightful, pleasing and subtle odor that enchants the senses.

Vanafil

The Only Refillable Vanity Case

This is the only Vanity Case that can be refilled with its original powder. Our exclusive patent makes it possible to easily insert a new cake of this Peerless face powder when the original cake has been used up.

The price of the Vanafil Case, heavily gold plated, is $1.00, sent post paid anywhere. Full size refill cakes are 25c each in white, pink, dark pink, brunette or rouge.

Send for this handsome box today and you will be delighted with it.

THE VANAFIL COMPANY
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Nurse's Costume

No. 1845 (At left) White uniform of half Linen and half fine cotton, $3.50.

Five-gore apron of same material, $1.00.

Bib to match, 50c. Hem-stitched cuffs, pointed or straight, 25c pr.

Coats and Bonnets

The Helen 844. (In Centre) of heavy double-faced English top coating, Navy blue, grey, etc., $32. Serge, $28.

Order by mail, or call

Bonnets

without veil, $8; with veil, $10.50.

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The low waistline and straight cut of this taffeta frock are distinctly Parisian. The sleeves are made of Georgette, banded at the wrist and elbows with taffeta. Embroidered in silk and metal. All popular colors.

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Straight enough to be moyen age is the silhouette of this charming afternoon frock of Georgette crepe over a silk drop. Embroidery in colored silk and metal threads trims the waist and sash-ends and a line of buttons embellishes the sleeves. All popular colors.

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A R T

(Continued from page 98)

silhouetted, in true Spanish fashion, against leaden skies, and even included a presentation of Fifth Avenue, New York. To his earlier manner of painting realistically, close at hand and in great detail, Meifren has now added perspective in landscape and a keener interpretation, while in several of his works one feels the influence of his close friendship with Sargent in the brilliant color, quick brushwork, and impressionistic air.

That art within an art which contains all the qualities of a portrait, a work of art, and a jewel, is most delightfully brought out in the miniatures by Alyn Williams at the Hodgkins Galleries. Since its organization in 1893, Alyn Williams has been President of the Royal Society of Miniature Painters in England and has done great service for the long-neglected art of miniature painting in its struggle to recover from the blow dealt it by Daguerre and reach again the rare beauty of the miniature painting of the eighteenth century. Many names of royalty abroad and society at home are on the list of his sitters, for he stands among the first of modern miniaturists. His work is delicate in color, full of charm, yet accurate in portrait quality; especially in his latest miniatures, it has a softness and delicacy that carry it far on the way to that traditional beauty which it once had and which the miniaturists of to-day are striving to recover.

In this portrait of Cardinal Gibbons is seen the delicacy and rare beauty of the work of Alyn Williams, President of the English Royal Society of Miniature Painters

Calendar of Current Exhibitions

NEW YORK.

Arlington Galleries.—Annual Exhibition of the Association of Women Painters and Sculptors, from December 2 to 24.

Brooklyn Museum.—Oils by Ignacio Zuloaga, from December 9 to January 20. First annual exhibition of the Brooklyn Society of Etchers, from November 28 to December 31.

Fine Arts Building.—Winter Exhibition of the National Academy of Design, from December 16 to January 14.

Montrose Gallery.—Paintings by the Contemporary Group, from December 11 to 31.

National Arts Club.—Annual Exhibition of Arts and Crafts from December 6 to 29.

New York Public Library.—Print Gallery: American portraits of the Colonial and Revolutionary periods. Gallery 322: mezzotints from the Cadwalader collection and exhibitions illustrating the making of prints. Stuart Gallery: Henry Wolf Memorial exhibition and recent additions to the print collection. General Exhibition Room: Exhibition of American Drama, for an indefinite period.

BALTIMORE

Peabody Institute.—Paintings and Sculpture by the Charcoal Club of Baltimore, from February 1 to March 1.

BUFFALO

Albright Gallery.—Exhibition of French Art loaned by the Luxembourg Museum, for an indefinite period.

WASHINGTON

Corcoran Gallery.—Sixth Annual Exhibition of Contemporary American Oils, December 17 to January 21.

MAKING THE MOST OF WINTER

(Continued from page 43)

displayed against the wall of a log cabin, used for the setting of a moving picture scene. But the snow-shoe has a more serious purpose than decoration. It is the accessory of a very serious sport, a fight against the wind or the blinding snow, in which one stands a remarkably good chance of getting lost, or, at least, of tramping many more miles than intended.

To make life easier for her who travels over the snow, this costume has been devised. It begins with either a Mackinaw blanket coat with a Capuchin hood or a sweater with a light waterproof coat which is useful to prevent the coarsely knitted wool from filling with damp snow. The skiing costume first described will be perfectly satisfactory if the ski boots are replaced by a pair of moccasins. Boots or stiff-soled shoes must be discarded, as they will by constant friction cut the strings of the snow-shoes in a very short time. The only practical foot-gear is a pair of oil-tanned moccasins. The snow-shoes are attached to the moccasins by a light harness. To complete the costume, there are knickerbockers and a pair of well-fitting socks, which are put on over the woolen stockings and rolled over at the top, covering the upper edge of the moccasins and keeping out the snow most effectually. This snow-shoeing costume can also be worn for coasting and tobogganing.

Ice boating is the coldest of all winter sports, due to the tremendous speed attained and to the practically complete immobility of the crew. A fur coat designed for a hard winter, with cap and gloves of the same fur, should be worn over the previously described costume. It will not be found excessive.

To conclude the wardrobe of winter sports, I have compiled a list of those articles which have been proved necessary to the perfect enjoyment of ten or fifteen days in the snow; so that one may be well equipped for skating, skiing, snow-shoeing, or tobogganing. One three-piece suit of coat, skirt, and knickerbockers, a light sweater, a heavy sweater, several scarfs, a hood, a fur toque, bloomers, woolen stockings, heavy socks, spiral puttees, flannel shirts, wool gloves or gauntlets, ski boots, skating boots with skates attached, moccasins, a strong pair of tramping boots, and a warm top coat.

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MAKERS *of* MUSIC

(Continued from page 57)

This is why it is difficult for the Metropolitan to put a foot forward. But there is another reason, which lies in the native conservatism of opera houses in general. The average opera house, in instinctive self-defense against the confusion that always impends, seems to have adopted the principle that any move is a dangerous move. The old way is the safe way. And in this it is confirmed by its audience. An audience is suspicious of a novelty; it will come again and again to hear Caruso in the same old part. Why, the director asks, put on a new work which is a risk, instead of a Puccini opera, which is a certainty? Under the pressure of certain outside forces the Metropolitan does indeed stage one or two new works each season, along with two or three revivals; but they are continually being postponed, or put off till the following season, and one gets the impression that the director only stages them at all because he has to. The Metropolitan puts on fewer new operas a season than most good German opera houses, and is far less receptive to unknown works.

Out of this conservative and overgrown institution comes annually a flood of song, much of it not so good as could be wished, and a little of it as good as anything in the world. Every now and then comes a golden performance like that which opened the present season. "Les Pêcheurs de Perles," the earliest opera by the composer of "Carmen," is not a great work. It is steeped in the fashions of the time, a time when French music was at its lowest tide of inspiration. Its tunes tinkle and its harmonies cloy; the human intelligence is not so simple as that. But its dreamy sweetness is ingratiating, and Bizet was too sensitive a musician to write always the commonplace thing.

"THE PEARL FISHERS"

Some one has said that there ought to be a law forbidding young tenors to hear Caruso sing. For this golden voice can with impunity commit sins which are fatal to a young artist. Since his "Pagliacci," a whole troop of tenors have gasped their way through that opera. But Caruso can do these things, when occasion demands, without losing his artistic poise. At his best he can reveal the whole glorious art of Italian *bel canto*, with pure tone, perfect pitch, and exquisite phrasing. And in "The Pearl Fishers" he was at his best. Miss Hempel's voice, too, is just as supreme among coloraturas, as Caruso's is among tenors. It is ten times sweeter than Tetrazzini's, and is managed with less apparent effort. Her artistic conscience is almost unique among coloratura singers. Never, for any effect, does she sacrifice purity of tone or accuracy of pitch. In the most difficult coloratura passages her notes are as clear and exact as if she were doing her scales. She never takes a high note loud when it could possibly interfere with her tone quality. Only the singer who knows how easy it is to get an "effect" with careless, noisy, coloratura singing will fully appreciate the almost moral firmness implied in this statement. Miss Hempel is indeed one of the great singers of the world. At this memorable performance, Mr. de Luco also was at his best, and was not unworthy to sing in the splendid duet with Mr. Caruso. Mme. Alda, who is one of the hardest workers at the Metropolitan, has improved much in the last two years. At moments her work is almost flawless in purity of tone and intelligence of phrasing. But too often she is merely the routineer, doing all things measurably well and nothing quite as well as she can.

The Metropolitan, in its first two weeks, put forward its best singers. There is Scotti, who is one of the best actors on the operatic stage, always excepting the unapproachable Chaliapine. Amato is still one of the finest singers among baritones. A brilliant performance of "Samson and Delilah" (which has taken a strong hold on the public fancy this season) revealed him at his best in the distinguished company of Caruso and Louise Homer. The newcomers, Kathleen Howard, Marie Semdelius, and Alice Eversman, have not been able to give a full account of themselves in the parts they have so far had; hence such impressions as they have made may as well be suppressed until more favorable ones can be had. One must also express doubts as to the German section of the Metropolitan Company. Perhaps the war has made them nervous. Certainly such able singers as Margarete Ober, Edith Mason, Otto Goritz, and Hermann Weil did not do justice to the lovely music of Strauss's "Rosenkavalier."

THE SINGERS' COMPOSER

Apparently, then, the Metropolitan was in good shape at its opening this season, barring the usual complaints of the paucity of great singers. And then came a *débâcle*, the first performance of Gluck's "Iphigenia in Tauris." It hit the music lover at a sore spot. For Gluck is revered by the musician with the sort of religious devotion which he holds for Beethoven. This great reformer, who sought by means of "a fine simplicity" to "intensify the expression of sentiments and the interest of situations without interrupting the action by needless ornament," composed a type of opera so lovely in its song and so fitting in its dramatic expression that it has endured a century and a half as securely as Mozart. Gluck is the singers' composer. All the finest virtues of their art find their most perfect expression in his music. "Iphigenia in Tauris," with its splendid tale of the maiden priestess who recognized her own brother as she was about to slay him in sacrifice, is one of the supreme operas of the eighteenth century. Musicians gathered for this first performance in America and waited with bowed heads. What happened it is not easy to describe in measured language. Melanie Kurt, who is commonly called the best Wagnerian soprano hereabouts, sang Gluck's silver line of melody with shakes and quakes of the voice, with a tone that was more than half "breath," and with a pseudo-emotional manner that shook her phrasing to bits. Her manner became infectious; Hermann Weil, Marie Rappold, and Carl Braun did likewise. Three priestesses in a row warbled like the young sopranos who used to be heard at student recitals. The tremolo that occurred at this regrettable performance would have put such a recital to shame. Only Mr. Sembach, secure in a splendid vocal method, came through the occasion unscathed. The performance surely did not represent the best work of the singers; it was a painful accident.

A tremolo is one of the heinous things in music. For it there is no forgiveness. Mme. Kurt may plead that her voice has been overworked of late, and a plea of downright illness may excuse her. But it reveals how helpless the Metropolitan is in the face of accidents.

For another reason, too, the "Iphegenia" performance was a disappointment. It had been heralded as the first invasion of the Metropolitan by the newer ideas of scene designing which have been working a revolution on the European stage. This heralding was not, indeed, done by the Metropolitan itself, which is frankly cold and hostile to these innovations, but by the partisans of the new ideas. One of the influences which have weight at the Metropolitan last spring persuaded Mr. Gatti-Casazza to

(Continued on page 106)

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PERSIA FROM WITHIN

(*Continued from page 53*)

head of the servants and is the especially trusted messenger of the Princess. The husband is served by men servants and entertains his men friends in the *beerooni*. The wife is served by women servants in the *anderooni* and there gives all her entertainments, to which only women may be invited.

Breakfast in the usual Persian household is a simple delightful affair. Women servants bring the samovar into the open court, in which is at least one artificial pool surrounded by flowering bushes and shrubs. In this pool swim goldfish brilliant in color as flame or burnished jewels. The blue skies above are the only roof over one's head, and birds wheel in and out in happy flight. The servants lay a few rugs upon the tiled walk, the teacups and dishes of loaf sugar are placed near the samovar, while cheese made from goat's milk and brown sheets of Persian bread complete the simple breakfast.

THE DAY IN A PERSIAN HOME

In some homes and in certain provinces, sweets and many delectable marmalades are served, but in Teheran breakfast is usually simple. The family gathers around the mother, who sits before the samovar and makes the tea. The husband, sons, and sons-in-law may be present, and also the younger male relatives, but no other men, unless it may be the grandparents or other old people.

Between the early breakfast, which in spring and summer may be as early as six or seven o'clock, and the luncheon at *toope zohr*, the noon gun, women servants appear nearly every hour with salvers of delicious fruits, sugared nuts, and little cakes. In spring, cool lettuces are added, which are dipped into a spiced vinegar, called *sehcangebean*.

Luncheon is usually served in the court or on the shaded verandas, but when the summer heat is excessive it may be in the cool underground apartments which often form part of the Teheran home. For luncheon, wonderful dishes of rice, called *chelow* and flavored with rare herbs, are served; there are also meat dishes of lamb and chicken called *khoresh* to eat with the rice; salads and the fruits in season complete the menu. A soup of meat and vegetables, *abgoosht*, of which there are many varieties, is a favorite dish. After luncheon the Persians take a siesta, and at four o'clock guests begin to arrive for the afternoon tea, or the women of the household may go for a drive, or to take tea with their friends. From four o'clock until seven are the tea hours, and if one goes to the home of a woman of high rank, one must remain two or three hours, for to pay a briefer visit would be considered discourteous.

When the guests arrive at a Persian home, women relatives and servants of the hostess hasten to greet them and remove their veils. Then the ladies seat themselves on low divans or upon the rugs, leaning against the *balesh-ha*—great, hard, oblong, or square pillows, covered with beautiful velvets, or rare embroideries of rose vines in gold and silver and pearls. The soft black silken *chador*, or street garment, is dropped from the head and shoulders, and the guests appear in white filmy, bride-like veils, called *chargat*, through which one sees the myriad tiny plaits of hair, descending to the knees and often even to the ankles, into which they braid their rich and lovely tresses. Jeweled or gold earrings gleam and tinkle in their ears. The face is usually slightly beautified by "make-up"; rosy cheeks, bow-like lips, wide liquid eyes, and dark arching eyebrows, sometimes nearly meeting, distinguish the favorite type. This is the type of feminine beauty sung by the classical poets of Persia and painted on old Persian miniatures and lacquers. It suggests the ripe pomegranate and the rose and other symbols of beauty in the east. Sometimes the filmy veils, which are fastened under the chin with a pendant of pearls and which closely cover the hair and fall to the waist, are white and sewn with tiny stripes of silver or with golden stars; sometimes, especially in the spring, they are rose colored or yellow, and during the annual month of fasting, they are black or brown. As the women have an unusually good color sense, the tints of their silk robes at afternoon tea form a soft rainbow harmony altogether delightful.

At tea, the Persian women drink a cooling "sherbet," which looks like colored icewater and which is deliciously refreshing. It is made from fragrant flowers, fruit iuices, or nuts, unfermented, and is the most poetic drink in color and bouquet known in any land. Very hot delicious tea follows, and then on a snowy cloth laid upon the rugs, from eight to eighteen kinds of wonderfully colored fragrant fruits are served; melons, watermelon, apples, grapes, pomegranates, sweet lemons, quinces, and cucumbers are among the "tea fruits" of Persia. At the last, tiny cups of coffee flavored with rosewater are brought to the guests, and shortly after they are served it is customary for the guests to make their farewells.

The Persian dinner is served at any time from eight to ten in the evening and is eaten on the veranda by the lights of lamps or candelabra. It is very lovely at such a dinner to watch the evening shadows deepen with that peculiar hazy purple of the east, while the golden stars appear overhead.

SOCIAL CONVENTIONS

In Teheran, some eight years ago, the *grandes dames* drove in broughams or victorias, preceded by mounted outriders who sped before the carriage, clearing the way whenever necessary. This picturesque fashion is now fast disappearing. Shopping, in the American sense, is not a part of the Persian women's life. As a rule, they send their men servants to the bazaars to buy the food and all other necessities for the household. When they want to buy silks, dress materials, and women's things, Jewish and Armenian women visit them at their own homes.

Marriage in Persia is a highly conventional affair. Very often the Persian girl is betrothed from her infancy. If not, many suitors seek her hand as she grows older. Old women, known as "go betweens," are sent by the suitor's mother to the family of the young girl, whom they meet, becoming acquainted with her gifts and talents and dowry. They relate, in return, the qualities, the fortune, and the prospects of the suitor. Their visit is returned, and one or more trusted "go betweens" bring a careful report home to the girl's mother. The marriage itself is a very elaborate expensive affair. The bride must provide a rich and beautiful wedding garment for every guest, and very often two or three hundred guests are present.

Persian women rarely travel, as the customs of the country make it unusually difficult for them to do so. Occasionally they visit Egypt, Turkey, Syria, or Europe, but crossing the Atlantic is a rare achievement indeed. I have found amongst the Persian women a great love for the women of America, whom they admire longingly and devotedly from afar, but the first Persian woman to visit America was Miss Mahin Banou, Behjat-es-Sultaneh, the daughter of my husband's sister. At the instance of my husband, she has laid aside the Persian veil and she is observing the educational

(*Continued on page 106*)

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PERSIA FROM WITHIN

(*Continued from page 104*)

and vocational work of American women hoping to introduce similar work in Persia. Her father is the official historian of the Persian Empire with the title "The King of the Historians."

THE VEIL IN PERSIA

It is only during the last thirteen hundred years (and Persia has had six thousand years of written history and back of that one hundred thousand years of traditional history) and since the Arab invasion, when Mohammedanism was introduced into Persia, that the women of the court and of the Mohammedan religion, have worn the veil. This custom will no doubt become modified as time goes on and may eventually entirely disappear. At present, the Jewish, Zoroastrian, and Armenian women wear no veils.

The women of the tribes,—which, in Persia, are partly nomad and partly stationary,—lead a free untrammeled life in the open. Their horsemanship and skill with the rifle are amazing, and they are modern Amazons in their physical strength. These women never veil their faces; in fact, all the countrywomen in Persia go about freely without the veil. When one passes these women, often carrying a child on hip or shoulder, and sees the fine swing of their stride, the bronzed sturdy limbs revealed by their short skirts, their backs straight and heads erect, and their picturesque clothes fluttering in the breeze, one admires anew the sturdy race.

HIS LORDSHIP, THE BABY

As the mothers are vigorous, so too are the babies. The Persian baby is wrapped in swaddling clothes for the first two years. But after two years of this "*cocoon*" existence, the wee one immediately enters upon a sort of "Montessori" training. The mother never says, "Don't!" to him or gives him commands, so, from his inner consciousness, a delightful sort of existence is speedily evolved. He is rarely weaned before he is two years old, but immediately thereafter he begins to eat watermelons even to the rind; he loves the juicy cucumber and its rind; he drinks strong tea, and feeds upon roasted meats and nuts of various descriptions. Sweets of all degrees he does not pass by. Every law known to the hygiene of diet he cheerfully breaks. He remains awake until midnight and then sleeps until noon the next day. In brief, as a Persian father once remarked, laughing heartily at my surprise at seeing such vigor in defiance of all rules, "Yes, the Persian men and women are very vigorous. Only the tough ones can live to grow up."

The little girls and boys go to school together, study and play together, until about the age of ten. Then the little girl adds a veil to her *chador* and goes to a girls' school, or remains at home to work and study there.

THE NEW WOMEN OF PERSIA

The ten-year-old girl studies "The Koran," portions of the works of Sa'adi, the Persian Shakespeare, of Hafiz, Jami, and other Persian poets, calligraphy, which in Persia is a fine art, and arithmetic. In these difficult studies, she attains rare proficiency. After ten, she usually adds English, French, German, or Turkish to her Persian and Arabic.

It is only since the Constitutional Movement of 1906, however, that the education of girls has been carried on after they reached the age of ten years. Now the Royal University at Teheran sends out instructors to establish schools in every city and village, and these provide a uniform system of study, somewhat corresponding to our public school system. Formerly the Shah or his sons founded schools for boys, often providing for them, also, a sort of military uniform and a daily luncheon. To-day, princesses and women of wealth and rank have established schools for the older girls from all walks of life in their own homes and gardens.

Not only in the eagerness for wider opportunities for learning, are the girls and women awake to-day; their interest in civic questions is also developing. Their earnestness in the movement for progress in Persia amounts to a passion. Eloquent articles on civic questions written by women appear in the leading newspapers of the country. Amongst the very humble and poor, I have seen such gifted young girls that I long for the day when modern education shall be as easy for them as for many less appreciative in other lands. My happy friendships among the women of Persia, make me long to quote to all those who do not know them, the beautiful words of a great modern Persian "Beware of prejudice. Light is good, in whatsoever lamp it is burning. A rose is beautiful, in whatsoever garden it may bloom. A star has the same radiance if it shines in the east or in the west."

MAKERS OF MUSIC

(*Continued from page 102*)

invite a number of American stage artists to compete for the designing of the "Iphigenia" scenes. The sketches of Mr. Munroe Hewlett—admirable artist though by no means a radical—were accepted. These, as they finally appeared on the stage, were ship-shape and pleasant to look at. But they represented nothing whatever of the newer ideals of stagecraft. What seems to have happened is that the most conservative of the designs was accepted and was then altered in process of execution until it had lost all trace of individuality,—again the conservatism of our leading opera house. It is not as though the new staging were an experiment. It has made a definite place for itself in this country as well as in Europe, and several American artists are proved master workers at the craft. Nor are American audiences in the slightest degree averse to accepting it. Nor, to come to a significant point, are those who chiefly support the Metropolitan set against it. Rather the contrary. In this matter of scenery the conservatism (there are some who call it Bourbonism) of the Metropolitan is lodged solely within the four walls of the building. There is neither excuse nor condonation for it. Within the next season or two a change must come. Conservative tradition can be no more binding on the Metropolitan than on the *Opéra* of Paris. And just before the war the French government appointed M. Jacques Rouché, one of the boldest innovators in France, to be the director of the *Opéra*. It would seem that America is to be the most backward country in the world in its operatic development. The distinguished directors of the Metropolitan, including such men as Mr. Otto H. Kahn, Mr. Paul D. Cravath, Mr. Robert Goelet, Mr. W. K. Vanderbilt, Mr. Edward T. Stotesbury, and Mr. Clarence H. Mackay, have assumed a position of responsibility to the public for the conduct of the opera house. But they are properly averse to anything that might look like dictatorial interference with its management. If the public makes its opinion felt, the trick is done.

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WHAT NEW YORK WEARS

(*Continued from page 49*)

dark or light fur. The fur, by the way, seems to have been taken off the bottom of coats and put on the top, for while many of the new wraps have fur collars which extend almost as far as the waistline, few of them have the band at the hem to which one became accustomed last season. This makes them straight of line rather than flaring.

Slippers were either of silver or of satin in the shade of the costume, ornamented with rather small buckles. There is no doubt that long gloves are to be worn again. They have not, however, become obligatory as yet, for while there are many smartly gowned women wearing them, those who have beautifully modeled arms can remain ungloved without comment. Mrs. George Gould, for instance, who looked very slim and charming in a gown of the palest blue, wore no gloves, and her low corsage was supported only by a strand of jewels across the shoulders. Her dark hair was simply arranged in soft waves about the forehead and her entire costume was extremely simple making a striking foil for the magnificent jewels which she wore about her neck. Only a few tiaras and bandeaux were worn, and fewer dog collars. The majority of the jewels were worn in flat bands and strands on the neck rather than about the throat.

HEADLINES IN THE SOCIAL NEWS

Most of the coiffures were waved at the forehead and brought up into a soft knot at the back of the head or rolled so that no knot was visible. As a rule, nothing was worn in the hair, but sometimes one saw an ostrich tip or a delicate feather in a jeweled setting. Mrs. Henry Clews, for instance, who sat in the box with Mrs. Gould and who wore a most becoming white satin gown with a flat strand of jet over one shoulder, had a wisp of black feather in her hair, supported by a jeweled ornament. An unusually lovely coiffure was sponsored by Mrs. Arthur Iselin. It is sketched at the upper left on page 49. Her hair was arranged in soft waves at the front, and low around the forehead was drawn a circlet of jewels with two white peacock feathers rising high on the left side of the back. Her white satin gown was given character by touches of black, and she carried a large white feather fan.

Many feather fans were in evidence, and most of them were of eagle feathers. Mrs. Vincent Astor, however, carried a large fan of black ostrich feathers mounted in amber. Around her neck was drawn a scarf of black tulle. Her dress was of sheer cream colored material, and the black fan and scarf made her fair skin and hair appear the fairer. The tulle scarf is still much in evidence, for it is far too becoming a whim for women to discard quickly. It is usually white or delicate flesh tone, and many times, especially with the younger women, it is twisted loosely twice about the throat, so that it stands off from the chin in a delicate mist, and falls over the shoulders.

AGAIN THE HORSE SHOW

The Horse Show this year was not of special social significance, although most of the smart people who are really interested in horses put in an appearance at some one of the sessions. On Thursday evening, however, when the Alfred Vanderbilt memorial gold cup was awarded, every seat in the Garden was taken and the audience was most enthusiastic. The prize was awarded to a handsome team of four grays, owned and driven by Judge W. H. Moore, after they were rigorously put through their paces. The event seemed to suggest the old days of the Horse Show, and never at any time did Madison Square Garden look more beautiful. It was tented over with red and white striped stuff and one end was banked with green, in which little red lights winked. Among the boxholders were Mr. Reginald C. Vanderbilt, Mr. Edward T. Stotesbury, Colonel Sir Adam Beck, and Mr. Foxhall Keene. Miss Carol Harriman evinced her customary enthusiasm as a horsewoman by having a box reserved in her name.

The Ritz seems again to be the smart rendezvous at the luncheon hour. One sees many smart women there and many smart clothes. One of the most interesting figures to pass through the lounge the other day was young Mrs. Ogden Mills, and quite the smartest thing about her was her tiny black toque, which she wore tipped low in the front, showing her hair at the back and sides. It is sketched in the middle of page 49. What removed this hat from the commonplace and made it so chic was a bit of black ribbon, which was drawn under the chin and fastened at the back, as one might fasten a veil. It gave the appearance of a mourning veil without the veil. Her gown was brown, trimmed with sable, and her shoes were black, and extremely pointed as to last, with high French heels and no buckles.

Even so long ago as the Russian Ballet, one noticed the startling way in which a number of the younger women are arranging their hair. Arranging, however, is hardly the word, for there is scarcely any arrangement to it. The hair is cut short, to within two or three inches of the head, pushed straight back, lightly curled, and quiltless of band or ornament of any kind. If the hair is not naturally curly, many have had it permanently waved, for this wave lasts for six months and saves a great deal of trouble. Perhaps Margot Kelly, who is appearing in Pierrot the Prodigal, started this fashion, for it is the way she wears her flame-colored tresses, and among the smart young women who are sponsoring it are Mrs. Leonard Thomas, Miss Dorothy Bigelow, and Mrs. Cyril Hatch. The coiffure is sketched at the top of page 49.

It happened at Iceland, this white and black skating costume

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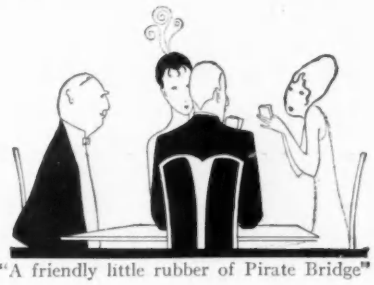

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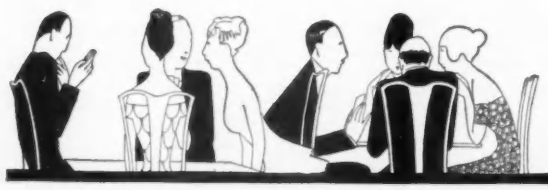

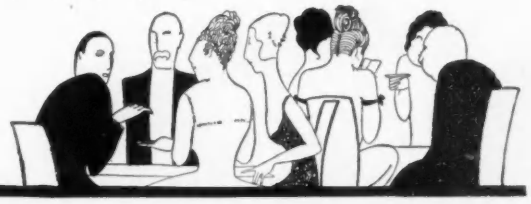

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SEEN *on the* STAGE

(*Continued from page 60*)

J. Harry Benrimo, would be indeed impertinent, at this belated moment when the piece is known to nearly all the cultured people in the occidental world. But a single, central point may still be emphasized to explain the essence of the greatness of this play.

In any art, there are two ways of indicating truth,—first, by imitation of the actual, and, second, by suggestion of the real. The method of suggestion is more impressive to a mind that is imaginative. The collective and composite mind of a crowd is more imaginative than literal. Therefore, the drama, which appeals to a collected and composite crowd, can succeed more decisively by presenting a suggestion of the real than by exhibiting an imitation of the actual. This abstract principle has been applied concretely in the composition and production of "The Yellow Jacket."

The historical importance of this play arises from the fact that it was first produced at a period when the secondary craft of realism was still rampant in our theatre, so that "The Yellow Jacket" chanced, propitiously, to point the way toward a long-desired resurrection of romance. Before the "new stagecraft" had been heard of in America, Mr. Hazelton and Mr. Benrimo, working independently, had translated into concrete terms the new, abstract ideas that were already tingling in the minds of such men as Reinhardt and Stanislawsky. They successfully remembered what was known to Shakespeare and the other masters of the great Elizabethan stage,—that nothing in the theatre could seem credible except what was transmuted into truth by the active imagination of the audience. Many centuries from now, when the history of the "new stagecraft" comes ultimately to be written, this superbly imaginative play by Hazelton and Benrimo will be referred to as a marking milestone in the progress of the drama from the imitation of the actual to the adoration of the real.

"GETTING MARRIED"

Mr. William Faversham is affording a beneficent service to students of the drama by permitting them to see the work of a celebrated playwright at his worst. With the possible exception of "Misalliance" (which the present writer has not seen, and is therefore not prepared to judge), "Getting Married" is the poorest play that Mr. Bernard Shaw has ever written.

"Getting Married" was composed in 1908. By that time, Mr. Shaw had gathered a special public to applaud his plays, and he had begun to pay the penalty that must be paid by any man who has taught a coterie of devotees to look forward to his work with a particular expectancy. What Mr. Shaw had taught his special public to expect was—to launch a paradox—the unexpected. In consequence, his work from 1908 to 1910 betrayed a certain straining to increase the radius of that unexpectedness which he had come to feel to be demanded of him. Prior to 1908, he had written many well-made plays; and the easiest way to satisfy the expectation of the unexpected was then to write a play as badly made as possible. On no other ground than this does it seem at all reasonable to explain the apparently deliberate fatuity of such amorphous compositions as "Getting Married" and "Misalliance." It is reassuring to observe that Mr. Shaw has latterly recovered from his passing fit of megalomania. Having failed to make his special public stomach anything, however tedious, that proceeded from his pen, he has resumed his earlier habit of writing interesting plays.

"Getting Married" is a continuous conversation that drags its slow length along for two hours and a half. Mr. Faversham has mercifully dropped the curtain twice, to permit the audience to rush out into the street and breathe a breath or two of living air; but this courtesy was graciously extended to the public in contravention of the wishes of the author. The piece has no plot, and scarcely any action; it has no beginning, no middle, and no end; it is merely a running current of talk. Each of the characters—whether or not the author intended them to be so—is insane; and this extraordinary aggregation of mad people exchange remarks of quite uncommon brilliancy. The satire is marred by the fact that it reveals no reference to life, since none of the beings exhibited upon the stage is human; but the wit of the lines seems all the more scintillant because it is absurd. Twenty minutes of this conversation would be entertaining; but two hours and a half is more than any reasonable person can endure.

THE NEIGHBORHOOD PLAYHOUSE

A more amusing aspect of the later work of Mr. Shaw has been disclosed by the production of "Great Catherine" which has recently been offered by Miss Gertrude Kingston at the Neighborhood Playhouse. (This interesting and important theatre is situated at 466 Grand Street. The fare, by taxicab, is twice as much as usual; but, when you get there, the best seats cost only fifty cents.)

"Great Catherine" revels in a riot of sheer physical fun. It is written in a mood of primordial humor to which the intellectual mind of Mr. Shaw has seldom descended, or ascended. The funniest moment in the play is when the Empress Catherine of Russia tickles with her toe the ribs of a young British gentleman, who lies upon his back, beneath her throne, with arms and legs trussed tightly. This incident has been described by Mr. Shaw himself as "a thumbnail sketch of court life in St. Petersburg in the eighteenth century."

"Great Catherine" is superior to "Getting Married," because it tells a story, and because the characters, though wild, are not entirely insane. The piece ends with a delightful satire of the faults and failings of the priggish British temperament.

The same bill at the Neighborhood Playhouse contains a sketch, entitled "The Inca of Perusalem," which is ascribed mysteriously to "A Fellow of the Royal Society of Literature." There is much internal evidence to indicate that this piece was also written by Mr. Bernard Shaw. Scarcely any other playwright would have dared to be so dull, or would have refrained from cutting drastically a too lengthy conversation which cried out for abridgment. The piece is a satire of the personality of the German Kaiser. He is permitted to destroy himself in talk and to reduce himself to ridicule because of his excessive speaking.

The same bill contains also a new play by Lord Dunsany, as yet unpublished, and previously unproduced. "The Queen's Enemies" reveals this matchless writer only at his second best; but his second best is better than the very best of all but half a dozen of our living playwrights. A little weakling Queen of ancient Egypt finds it difficult to sleep of nights because she has so many enemies. Therefore she invites them to a banquet in an underground temple that is sacred to the Nile. They come—these many mighty warriors—armed to the teeth and accompanied by their retainers. The Queen is unarmed, and is attended only by a single female slave. She begs her enemies to eat, to drink, and to be merry. They suspect that the food may be poisoned, and feed it first

(*Continued on page 112*)

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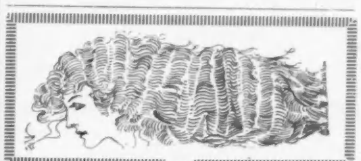

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Pupils of good education between the ages of twenty and thirty-five are now instructed by Mr. Nestlé in permanent hair waving as a profession.

SEEN *on the* STAGE

(*Continued from page 110*)

to their subjected slaves. They suspect the wine as well; but they are reassured when the little weakling Queen deliberately antecedes them in drinking to a lasting peace. The banquet begins to be successful. The talk grows light and merry, and flows easily around the board. Meanwhile, the weakling little Queen and her attendant female slave slink over to the single door of this underground temple to the Nile. They dash out of this door, and close and bar it. The Queen's enemies are suddenly incarcerated in a cavern underground. The waters of the Nile pour into this dejected cavern through a grating in the wall; and in utter darkness, we hear the drowning gasps of the inundated enemies of the weakling little Queen. A sudden torch reveals her, climbing dry-shod up the outer stairs. She has no longer any enemies; and she can sleep in peace.

THE WASHINGTON SQUARE PLAYERS

The current program of the Washington Square Players — which constitutes the second offering of their present season at the Comedy Theatre—is the best bill that has been exhibited in the entire career of this uncommonly interestin: organization. The four plays have been admirably chosen; the *mise en scène*, as usual, is excellent; and the acting and the stage-direction of the company have been remarkably improved. It is gratifying to record the reassuring fact that the Comedy Theatre has been crowded ever since the first performance of the present program. Those who buy their tickets at Tyson's have already been informed, by the hired girls behind the counter, that the Washington Square Players have achieved one of the biggest "successes" of the season. This "success," in all respects, has been deserved.

The outstanding feature of the present program is a Japanese tragedy entitled "Bushido," by Takeda Izumo. This one-act drama, though complete and self-sustaining, originally constituted but a single act of a lengthy chronicle which was written in the eighteenth century by several collaborators and was acted from the hour of the dawn to the hour of the sunset.

The chief importance of "Bushido" for an American audience at the present time arises from the fact that it extols the noble virtue of self-sacrifice for the sake of a traditional idea,—a virtue which our own nation, in recent years, has chosen to neglect. In the days of Washington, and in the days of Lee and Lincoln, it did not seem silly to Americans to suffer and to die for an idea; but, in our present era of "prosperity and peace," it is well for us to be reminded now and then that sentiments of honor and nobility are still esteemed in certain high and far-off nations like Japan.

Sugawara has fallen, and his line has been annihilated, with the exception of his youngest son, who has been hidden away as a pupil in an elementary school that is conducted by a certain Genzo. A new pupil is delivered to this school by an unknown lady who tearfully consigns him to the care of Genzo. Then a delegation from the upstart government arrives, and demands of Genzo that he shall immediately slay the hidden son of Sugawara. This delegation is headed by Matsuo,—a turncoat who has shifted his allegiance from Sugawara to his now triumphant enemies. Matsuo is the only man who can identify by sight the son of Sugawara. Genzo withdraws, and decapitates, not Sugawara's son, but the new pupil who has been sent to him that morning. The head of the victim is brought before Matsuo in a box. Matsuo lifts the lid; and reports that, beyond any question, the head of the slain boy is the head of Sugawara's son. The delegation —satisfied—withdraws. Then Matsuo tells Genzo that, never for a moment, had he been deceived by Genzo's cheat. The reason why he had not really been deceived was that the head in the box was the head of his own son.

"Trifles," by Susan Glaspell, is a subtle little tragedy. The author has employed that indirect method of narration which, though easy enough to handle in a novel, is very difficult to manage on the stage. A murder has been committed in a lonely farmhouse in the middle west. The county attorney and the sheriff search the premises in a vain attempt to dig up any clues that may help to incriminate the murderer. Meanwhile, two unintelligent women of the neighborhood stumble over many trifles, which indicate conclusively that the dead farmer was murdered by his wife, but prove also that the murder was deeply justified. In consequence, these women hold their peace, and leave the professional detectives baffled by the apparent lack of evidence.

"Another Way Out," by Lawrence Langner, is a very entertaining one-act comedy. The theme is identical with that of "Les Hannetons," by the great Brieux,—a play which, in all probability, Mr. Langner has never read. Two young people, who are living in illicit union, find themselves severely hampered by the restraints that are set upon their personal liberty by the fact of their unconventional alliance; and, to secure greater freedom in the future, they decide, in desperation, to become conventionally married.

"Altruism," by a German writer, Karl Ettlinger, is a sardonic satire of the failure of humanity at large to apply in practise the Christian precept "to love one's neighbor as oneself." The scene is set in a Parisian café adjacent to the Seine. When an old beggar jumps into the river, nobody cares; but, when the treasured dog of a rich American subsequently falls into the stream, everybody rushes to the rescue. In the end, the old beggar turns out to be a sham. His "suicide" was merely professional. The point, in fact, is emphasized that everybody in the play is actually very different from the sort of person that he seems to be.

"THE 13th CHAIR"

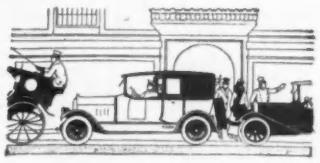
Considered as a technical achievement, "The 13th Chair," by Bayard Veiller, excels in cleverness the same author's highly celebrated melodrama entitled "Within the Law." What the new play lacks is the element of human interest; and this deficiency arises from the very nature of the project.

At a spiritistic *séance*, in a room whose doors and windows have been locked, thirteen people are sitting in a circle, holding hands in utter darkness. As the medium is passing into a real or a pretended trance, a cry of agony arises from the man who occupies the thirteenth chair. The lights are turned up suddenly; and this man is then discovered, lying face downwards on the floor, dead, with a knife-wound in his back. The doors are kept locked, and the host telephones for the police. One of the twelve people left living in the room must be the murderer. The knife has mysteriously disappeared. A systematic search of everybody in the room fails utterly to indicate its whereabouts.

The next two acts are taken up with the attempt of the police to pick out the murderer. Several false clues are discovered; nearly everybody is in turn suspected; until at last the knife is found and the guilty person is trapped into an unforeseen confession. Throughout the three acts of this pattern, the suspense of the narrative is thrillingly maintained.

But, in order to maintain this suspense, the author has been obliged to re-

(*Continued on page 114*)



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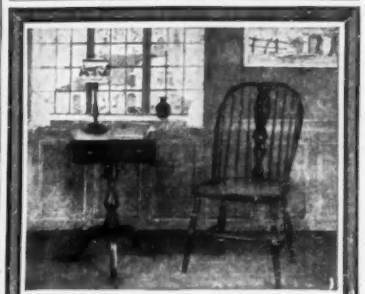

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"It seems almost a miracle," she repeated. "Mr. 'M' insists that I look just as I did when we were married, and as for my friends, they simply rave. To think what I have missed all these years by allowing myself to look so hopeless. I actually *feel* younger. How can I ever thank you." And the case of Mrs. "M" is duplicated over and over again in the annals of the Arden Salon D'Oro.

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SEEN *on the* STAGE

(*Continued from page 112*)

frain from characterizing any of the people in the play. They must all be made to talk alike and act alike, in order that the audience shall not be able to distinguish the good people from the bad and thereby beat out the police inspector in the task of tracking down the murderer. But an absolute avoidance of characterization necessitates a corresponding lack of human interest. The people before the footlights cannot feel an active sympathy for people behind the footlights that they cannot intimately know. Therefore, to the audience, it does not really matter whether one actor or another shall finally be found to have been guilty of the crime. The ultimate outcome is interesting only to the intellect, as a matter of curiosity, and not at all to the emotions, as a matter of sympathetic concern.

This is a necessary defect of the type of play that depends for its appeal on the maintenance of a mystery until the final curtain falls. But, after making due allowance for this inevitable drawback, it must still be said with emphasis that "The 13th Chair" is thoroughly worth seeing because of its astounding ingenuity.

"CAPTAIN KIDD, JR."

"Captain Kidd, Jr.," by Rida Johnson Young, is an entertaining play of the story-telling type. The first act is set in a second-hand book-shop in New York. A box of books has been purchased, "sight unseen," at an auction of the personal effects of an eccentric old gentleman, of ancient lineage, who recently has passed away. Scarcely has this box of books been delivered in the second-hand book-shop before several people appear, one after another, and try to buy it back at an astonishing increase in price. It is discovered ultimately that the box contains, among a mass of worthless cook-books and such other trash, a single volume, entitled "Buried Treasure," in which the eccentric old gentleman had written down detailed directions for digging up a fabulous fortune which had been interred, somewhere on Cape Cod, in the old colonial days when famous pirates roamed the seas.

All the people in whom the author has elicited our interest rush immediately to Cape Cod, buy up the old farm that is indicated in the map appended to this priceless volume, and proceed to dig in search for the buried treasure. After several discouraging vicissitudes, they hit upon an ancient chest. But, when they break it open, they discover that it contains nothing but an autograph letter from the eccentric old gentleman, which tells them that the greatest treasure on earth is hard work in the open air.

In the last act, the people in the play that we have grown to care about are remunerated for their efforts by the providential fact that the abandoned farm which they had purchased to facilitate their treasure-seeking is now demanded, at a more than satisfactory increase in price, by a corporation that desires to secure a right of way for a new railroad.

This play, of course, is basically unimportant; but it tells an interesting story, and tells it well. Many of its passages are quite unusually human. The dexterous advice of Mr. Cohan may be sensed in the clever handling of several of the situations; and the piece has been admirably staged by Mr. Sam Forrest.

"OUR LITTLE WIFE"

It has long been the habit of Mr. Avery Hopwood to construct and write with quite extraordinary skill the sort of play that has frequently been set forth in the past with less adroitness. Mr. Hopwood invents nothing; he merely embroiders what has been invented for him by innumerable predecessors.

"Our Little Wife" is no more novel nor original than "Fair and Warmer"; yet it is an entertaining play, for the reason—mainly—that it always has been entertaining. It offers—like certain well-remembered comedies of Molière's—a study of a philandering wife who cannot desist from making love to every man she meets. Her husband persuades an obviously harmless friend of his, who is a bachelor, to invite her to a clandestine supper in his rooms, in order to find out how far she is prepared to go in her philandering. This supper proves exceedingly embarrassing to the harmless bachelor, because three women turn up and have to be hidden behind three doors that bang. The business of this act is entirely traditional; but Mr. Hopwood has a quite extraordinary gift for treating freshly material that in itself is jaded. In the last act, the husband has decided to divorce his wife, and has summoned his lawyer to take charge of the case. Subsequent to this decision, a reconciliation is effected between the husband and the wife. Then the lawyer appears,—at a moment when he is decidedly *de trop*. But the wife, who has never seen him previously, proceeds at once to set her cap for him. She is, indeed, an incurable philanderer. She charms the lawyer with a swift assault upon his sensibilities, and walks off on his arm as the curtain falls.

"Our Little Wife" is very deftly written. One wonders a little why Mr. Hopwood chose to write it, since it must be more amusing to invent a new play than to rewrite an old play that the world has seen for centuries; but, if the project be accepted as worth while, it must be stated the execution is worthy unstinted praise.

"THE CENTURY GIRL"

The Century Theatre—that monumental mausoleum of abandoned hopes—has finally been turned into a music-hall, under the joint management of Charles Dillingham and Florenz Ziegfeld, Jr. The auditorium and lobbies have been redecorated, in pursuance of a somewhat strained endeavor to make the mausoleum cheerful.

It has frequently been said that America excels all other countries in the sort of show with which the names of men like Mr. Dillingham and Mr. Ziegfeld have become associated. There appears to be no reason to deny that the Century Theatre is now the greatest music-hall in the world. The public seems to think so, if one may judge from the returns from Tyson's. There is no other way of telling whether a music-hall entertainment is good or bad than by asking the public whether or not it gives the public what the public wants.

"The Century Girl"—by this standard—appears to be a "good show." It makes no sense to a mind that insists upon coherence; it conveys no idea to a mind that insists upon intelligence. But it seems to be a "good show"; because it makes many things happen, without rhyme or reason, between eight-thirty and eleven, because some of the scenery (designed by Josef Urban) is beautiful, because Miss Elsie Janis is a clever girl, and because it must have cost an unprecedented sum of money to set this mammoth exhibition on the stage.

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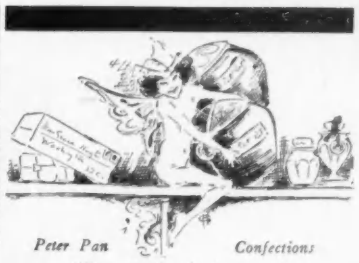

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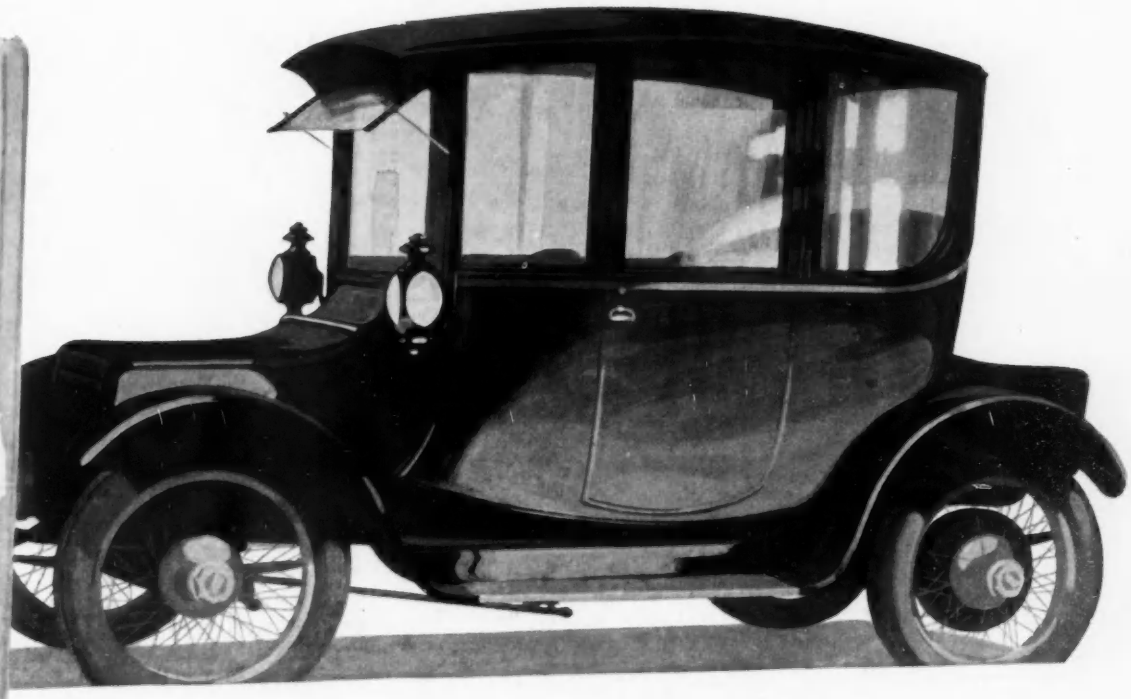

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